PEASANT ART IN ITALY

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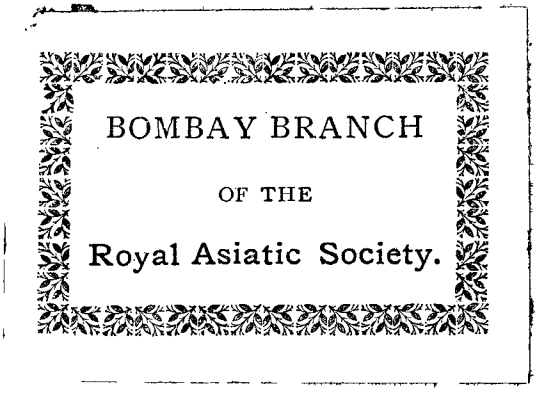

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PEASANT ART IN ITALY

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PREFATORY NOTE

THE Editor desires to acknowledge, in the first instance, his indebtedness to Mr. Sidney J. A. Churchill, M.V.O., for the valuable assistance he has rendered in the preparation of this volume. Also to Madame Elisa Ricci, whose wide knowledge of the Peasant Art of Italy has proved of the greatest help, and who has been instrumental in obtaining for illustration many of the finest examples shown in this work.

Thanks are also due to Professor Carlo Segre, of Rome; Ing. Carlo Marini, of Rome; Revdo. Canonico Frutaz, of Aosta; Ing. Alberto Bronzini Zapelloni, of Cagliari; Count Bagatti Valsecchi; Professor Comm. Gius Pitre, of Palermo; Dr. Vincenzo Balzano, of Rome; Dr. T. Ashby, of the British School at Rome; Mr. Harry Burton, of Florence; Mr. F. Grove, of Naples; Sgr. Enrico Ragazzino, of Naples; Madame Amalia Besso; Madame Giulia Peyretti; Prof. Comm. G. Ballardini, of Faenza; Professor Roccavilla, of Biella; Cav. Collecchia, of Pescocostanzo; Mr. Russell Flint; Comm. Aristide Sartorio; Messrs. Daneu and Co., of Palermo; and the Istituto Italiano d'Arti Grafiche, of Bergamo, for the assistance they have given in various ways.

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INTRODUCTORY NOTE. By Sidney J. A. Churchill, M.V.O.

ETHNOGRAPHICALLY Italy extends much beyond the limits of the kingdom as at present constituted, the natives of Nice, Malta, Savoy and Trent being considered as Italians, and enjoying all the rights and privileges of Italian subjects, notwithstanding the fact that politically they are under alien dominion. Like some of its neighbouring empires, the kingdom of Italy is a combination of various nationalities, which, previous to the union of Italy as it is to-day, presented a good deal of divergence of customs and aspirations, although almost all these nationalities belonged to the Latin race. The Italians of the North are more assimilated to Gallic ideas; those of the Bergamasco to Teuton influence; and in Lombardy Austria has left her mark. Venice and the South, with its Oriental relations, show much of the Eastern in the character of the people. It must not be forgotten, too, that the mercenary hordes that were enrolled under the Papal standards have also left traces of their sojourn in the land. The Albanian and other colonists who settled in Italy have retained their individuality and customs unaffected by their surroundings, and, like them, the Lombard colonies, which were settled down for political and other purposes in different parts of Italy.

Before the Union of Italy the land was subject to the feudal system, and the peasant proprietor, as he is now, was an unusual factor. That he had comparative wealth must be assumed from the prohibitions enacted against him in the Sumptuary Laws of different regions. Thus, in the city of Arezzo and its province, in the year 1568, the peasant woman was not allowed to wear silk garments of any sort with the exception of a silk net for her hair, a silk bonnet, silk ribbons and a silk girdle; round her neck she was permitted to hang a necklace, not exceeding three scudi in value. Her girdle was not to cost more than that amount, and she could wear two gold rings of the same value. She could have a rosary valued at one scudo; while as trimmings for her bodice or petticoat and sleeves, which were then always detachable, she could employ velvet, silk, damask and any other non-prohibited stuffs. She was allowed a hat of silk or of straw—thus showing an early use of straw for the head-dress—provided that no gold ornaments were used by her except as rings. These prohibitions give one some idea of the affluence the late cinquecento peasant must have attained to in Central Italy if it was necessary to enforce such limitations.

At this same period in Tuscany the peasant woman was allowed to wear the silk garments already mentioned together, with a necklace

of silver beads. She could display a girdle of velvet and silver studs, with silver buckles and silver-gilt bodkins hanging therefrom. In 1562 the women of Pisa were limited to wearing cloth, a pair of cloth sleeves, a girdle of velvet, with silver-gilt mounts, and its bodkins, two silver-gilt rings, a pendant cross of silver-gilt hanging from a silken end, a straw hat, chemise, collar and cuffs, bonnet and apron of ornamented linen, silk being prohibited in the decoration thereof. This Sumptuary Law of Pisa goes into details of the peasants' attire at weddings as well as at baptisms. At Pistoia, in 1558, the prohibitions were stricter, but we learn that the peasant woman was allowed to wear a *ghirlanda*, or wreath, on her head.

The costumes described in these Sumptuary Laws have been mentioned because, until almost recently, they were the actual attire of the peasants of Italy. The changes in the local costumes are due to the development of railway communication and emigration. The Presepe figures give us more exact details of the costumes of the well-to-do peasants; whilst examples of the now rare Capodimonte ware show us equally faithful representations in colour of the dresses of the peasants of Southern Italy. Pinelli, and other contemporary artists, early in the nineteenth century published engravings of the costumes of the Roman peasant of the day. Baron von Capellius, at Naples, possesses a series of colour drawings for the Capodimonte ware already referred to. These drawings, by different hands, are the originals which were reproduced in the Royal Pottery works at Naples.

Although the picturesque and costly costumes of bygone days are destined to pass away with the times, there is still an immense wealth in the handsome peasant dresses of the Italy of to-day. These garments, and the paraphernalia that go with them, are of extraordinary value considering the humble conditions of the wearers. Sometimes the abandonment of a local costume may be brought about quite accidentally. Some peasant women wearing very attractive costumes, which at once made them conspicuous at Naples whilst they were on their way to the baths at Ischia, felt so embarrassed by the attentions bestowed on them that they changed their more showy dresses for plainer and less attractive black costumes. On their return home the rest of their families all followed their example, and thus a picturesque costume disappeared from that particular district.

The richness of the peasant costume in Italy was not by any means confined to the South. In the North, in Savoy, Piedmont and Lombardy the national head-dress of the women was an imposing and costly affair. The Northern provinces were responsible for the

more ornate head-dresses of the women. In the Val d'Aosta the women wore a very ornate head-covering, and in Lombardy the *ragiera*, an example of which is in the Victoria and Albert Museum, London. In Southern Italy the climatic conditions necessitated greater protection for the head, and the women thus wore a kerchief or scarf. Further south still the women spent so much in dressing their hair that they could not afford to wear anything which was likely to hide the artistic effects produced by their hair-dressers.

The particular crafts of the Abruzzo and the lace-making and embroidery of Italy are both being dealt with in this volume by experts: the former by the learned editor of the *Rassegna Abruzzese*, and the latter by the distinguished authority on old Italian lace.

With regard to woodwork, that which is most characteristic is the result of the patient untrained skill of shepherds and cowherds. The Sicilian shepherds are responsible for spoons of carved wood, with handles representing full-length figures or other designs, and for spindles used in spinning wool or cotton, likewise more or less crudely decorated. Drinking-cups of decorated wood, and small caskets, as well as large marriage-coffers, are produced both in Sicily and Calabria. All parts of Italy produce poker-worked or chip-worked wine-flasks, boxes for flint and tinder, yokes for cattle of all kinds, shepherds' staves, and supports for glasses. The decorated tables and the glasses used by the itinerant water-vendors of Sicily are too well known to require description. The decorated corset-supports, made in Umbria, Tuscany, the Abruzzo, as well as in Sicily, are in Calabria connected with an ancient nuptial custom, the peasant bridegroom offering to his bride on their betrothal a corset-support, decorated by himself with graffiti, representing love and its attributes. More useful decorated wooden implements are drills for preparing the earth to receive the seed at the sowing; moulds for cheese, butter, or cakes; carved wooden milking-stools; tobacco-pouches and buttons of horn. In the Valle di Ayas, in Piedmont, where goats abound, their owners vie with each other in decorating them with carved wooden yokes. The cow-yokes of Parma, ornamented with chip-work and studded with brass, are peculiar to that region. Carved wooden spoons, of design quite different to that met with in South Italy, are to be found amongst the shepherds of the Val d'Aosta and other parts of Piedmont.

The pottery used by the peasant has given him much scope for his ingenuity of form and design. Each district has its special characteristics. Some of the puzzle-jugs have secret contrivances whereby the drinker, instead of getting water into his mouth, may get it upon his clothes. Others have perforations in the neck for

the snow to cool the contents. Pottery, whether plain or coloured, is common to all Italy. In Sicily oil-lamps are to be found in every conceivable shape. In Naples some of the forms, made about a hundred years ago, are very interesting. In South Italy and in Sicily terra-cotta figures, representing native types, are fairly common. Caltagirone, in Sicily, is famous for such figures in terra-cotta. Naples produces coloured figures of popular characters. Much more useful and homely utensils for domestic use exhibit a good deal of originality both in design and decoration.

Until quite recent years, before the penetrating influence of the railway had disturbed the local customs and traditions of centuries of seclusion, the methods employed by craftsmen and artisans were those which had been inherited from previous generations of workers. Castellani, searching the world over for certain methods of soldering sand-like particles of gold to beads for necklaces, at last noticed Etruscan-like work in the personal adornment of a peasant woman. Questioning her, he learnt that what she wore was modern, and made in the district whence she came. From there Castellani brought workmen to Rome, and with their assistance revived the goldsmiths' work of the Etruscans. The methods employed were the secrets of those who exercised them. Even to-day there is only one family who knows the alpha and omega of the craft.

It is the same with all crafts. Certain districts, and certain families only in a place, possess particular secret processes for making dyes for textiles or colour for pottery. Protection has been a fundamental principle of all Italian crafts, from the earliest recorded days till now. For this protection, and for the exclusion of the stranger—even from a neighbouring town—guilds were formed under very strict regulations, limiting the members and imposing special conditions of a most drastic character for the admission of the candidate whose forbears had not belonged to the same profession, or for those who were not natives of the place.

The influence of the Church on peasant art has always been very great. The demand for carved figures, for ornamented woodwork, for embroidered vestments, for chased and delicately enamelled church plate, has been a powerful incentive in the development of local talent, with results which may be seen in many out-of-the-way, almost inaccessible, mountain hamlets of the present day. It is wonderful to think that such beautiful work has been produced by peasants far away from the educating influence of the greater centres, where skill is more easily acquired by emulation and the study of what others have accomplished. The monks and nuns were, some of them, accomplished artists; but their talent, in many cases, was shut

"IL PASTORELLO." FROM AN OIL PAINTING BY ARISTIDE SARTORIO

up in their monasteries and convents, from which the public was vigorously excluded.

The spontaneous manifestations of peasant art, as they previously existed, have gradually fallen into decay all over Italy. The efforts of a few enthusiasts, who have endeavoured to preserve both the folk-lore and the peasant art of the people from entire decay, have resulted in important action towards the preservation of what still exists, and the revival of ancient crafts and industries which had almost disappeared. Notable amongst the schools which have been organised is that which is associated with the name of the Duca di Cesarò, so ably managed by the Baronessa di Renzis; the Institution lovingly presided over by the Princess di Resattana—the Industrie Femminili, of which Mme. Elisa Ricci is an energetic supporter and office-bearer; the more commercial enterprises which have achieved important revivals, such as the Salviati works at Venice; the Castellani workshops; the San Giorgi textile reproductions; Miss Mabel Hill's schools for woodcarving and textile industries at Taormina, and many others. Some of these institutions, it is true, do not produce work which is now used by the peasants, though they are restoring and improving crafts which the peasants exercised in the past.

This brief introductory note on the art of the peasant in Italy would be incomplete without the mention of individuals to whom the country should be grateful for having zealously striven, at much personal sacrifice, to create ethnographical museums in Italy. Foremost for his intelligent industry, for the capacity which he brought to bear on his work, and for the results obtained in the endeavour to awaken his countrymen to the importance of the subject, was Lamberto Loria, to whom was to have been entrusted the writing of an introduction to this book. No one could have crowned these efforts to make the present work a satisfactory record of Italian peasant art with better hopes of success than he who had ransacked Italy in its most inaccessible mountain fastnesses for examples of, what seemed to be, trifles of carving on wood, horn or bone from the hands of nomad shepherds; fragments of iron wrought by illiterate village blacksmiths, as expressions from their innermost souls; delicate flowers laid as votive offerings before some Madonna; lacework-grills shaped out of iron by men whose talent was innate and whose decorative ideas sprang from the nature around them; and bits of lace, drawn-thread work, carpeting, bed coverings, leather-work, etc., without end. Loria was not satisfied with simply collecting, his was not solely the desire to acquire and possess—he went further. He tried to propagate a love for the

study of Ethnography around him, and begged his friends and admirers not only to collect, but to note the circumstances connected with the object acquired and its place of origin. He created quite a nucleus of intelligent co-operators; he enlisted the sympathy of wealthy enthusiasts who helped to finance his efforts; and finally, he saw the culmination of his work at the *Mostra di Etnografia Italiana* at Rome in 1911, whither he had carried the Ethnographical Museum already founded by him at Florence. Not satisfied with even this triumph, he endeavoured to induce the Government to create a Central Ethnographical Museum at Rome with the material already accumulated. Unhappily, his sudden death in April of this year prevented him seeing his work permanently housed at Rome under official support, and, incidentally, deprived this volume of its most distinguished collaborator. Loria was born in Egypt in 1855, of Israelite ancestry.

Already, in 1881, Professor Pigorini proposed the creation or an Italian ethnographical museum; Dr. Angelo Mocchi, as far back as 1902, collected material for a collection of Italian peasant art; Bellucci's unique work has been referred to elsewhere in this volume; Professor Paolo Montegazza, at Florence, has gathered together much material with regard to folk-lore; Professor Giuseppe Pitrè, of Palermo, has seen the efforts of years of patient collecting rewarded by the creation, under his competent administration, of the Sicilian ethnographical museum at Palermo; Professor A. Salinas has already exhibited, at the National Museum in Palermo, the costumes of the natives of the Piano dei Greci and the interior of a peasant's room.

One of the most important elements of popular life in Italy is the Festa; the further south the traveller goes the more importance he will find attached to local Festas, which are usually bound up with local traditions. Some of these Festas are of very ancient origin, many are exceedingly picturesque. In the ancient kingdom of the Two Sicilies, and especially in Continental Sicily, there are some Festas which enter into the life of the people and which they cling to in an extraordinary manner. There is the Festa of the Liquefaction of the Blood of Saint Jenuarius at Naples, which must be seen to be realised. The vehemence of the woman of the people, her imprecations if the miracle is delayed, and the frenzy with which the miracle is greeted, are proofs that the ancient superstitions in this land still hold deep root. The Festa at Nola; that at Montevergine, when the lower classes vie with each other in the turning-out of especially decorated carriages, the horse-trappings being most ornate and the travellers all being dressed alike; the Festa of Santa Rosalia,

at Palermo; that of the Madonna della Lettera, at Messina; and innumerable other Festas all over the country, when fairs also take place, are really extraordinary proofs of the vitality of ancient traditions in Italy. The Festa of the Ceri, at Gubbio, has been very fully described by H. M. Bower.* Various papers have been published in Italian on the Festa of Santa Rosalia at Naples. At Viterbo an extraordinary *macchina*, representing a campanile of Gothic architecture, standing about 19 mètres high and weighing about five tons, is paraded in the streets on the Feast of S. Rosa, which takes place on September 3rd. Seventy-two devotees of the Saint help to transport the *macchina* through the streets after nightfall. These devotees are all dressed in the livery of the Saint. The first *macchina* was made in 1664, when Viterbo was the scene of great desolation owing to an epidemic of plague. The "Gigli" of Nola (illustrated here) are also colossal structures of carved wood, surmounted by the statues of saints or angels. The Festa takes place in June.

There are several chariots in Italy. That of Santa Rosalia at Palermo has been mentioned; another is to be seen at Seminara, in Calabria, and yet another at Matera in the Basilicata. The latter is in honour of a dark-complexioned Madonna in the duomo of Matera. There are various other dark-visaged Madonnas who are venerated in Italy. That in the Carmine at Naples has a very famous popular festivity connected with her cult. There is also a Black Madonna in the hills near Messina. Some of the chariots used for these festivals are enormous structures, displaying much taste and ingenuity in the construction, so as to make them portable in places where the roads are by no means easy for such huge transportation, and where narrow streets make it difficult to turn such unwieldy tabernacles.

Superstition takes hold of the people all through their lives in Italy. There is scarcely a man or woman, and certainly not a child, who does not carry about from birth some sign of superstition. The child may carry a small *corno* and a bell; if his mother is much under the influence of the church the child may also carry an image of the saint after whom he is named. Later on in life he will come in contact, as circumstances call, with other amulets which he must resort to in order to secure immunity from troubles. He may have been the subject of votive offerings of "eyes" against eye trouble, or of some wax representation of any other part of his body, according to such infirmity as he may be threatened with or actually suffering from. Some churches are full of these votive offerings, as well as of pictures of the sufferer and the "grace" which has been vouchsafed him. In the district of Naples there is no house without its lighted

* *London, Folk-Lore Society*, 1897, 8vo, *illustrated.*

candle, or lamp, before the Madonna or the patron saint of the house. Some of these lamps are of silver to show that the offerer has made some sacrifice in order to perpetuate his votive gift; others are of simple glass, with oil and a common wick. F. T. Elsworthy has written on the "evil eye" and its widespread superstition, and R. T. Gunther on "The Cimaruta, its construction and development"; * but no one has yet made a more exhaustive comparative study of the amulet in Italy than Professor Giuseppe Bellucci, of Perugia, who is the authority on the subject. He possesses an extraordinary collection resulting from many years of patient and persistent study.

Coral has always been considered a very effective amulet against the "evil eye," and against disaster of all kinds. It will be noticed that the baptismal belt illustrated (No. 290) is thickly studded with coral beads. There is hardly a woman in central Italy who does not wear coral as some part of the decoration she carries, whether as a necklace, rosary, or as a single bead sewn on to some other amulet. In ancient times the coral necklace formed an essential part of the wedding outfit of the woman of the people. It was also held to be a potent amulent where women were concerned. There are other stones which preserve the wearer against the bite of snakes or other venomous reptiles. Certain shells, and even beans, preserved the wearer against witchcraft, sorcery, and misfortune. Some amulets, to be worn by women who are desirous or likely to bear children, are hired out during the period of gestation, just like jewellery is hired out for weddings. Representations of keys are worn to preserve the wearer against epilepsy. These also are given out on hire by certain individuals who are proficient in the knowledge of what amulets should be used on special occasions. The key was also considered efficacious in cases of infantile convulsions.

One of the amulets which has been much written about is the *unghia della gran bestia* (horn of the great beast). This should be the rhinoceros. I have seen a whole horn which belonged to one of the Popes. It was in a finely gilded and stamped leather case, with the former owner's arms impressed upon it. This amulet was employed to preserve its possessor against poisoned food. Bellucci states that the horn employed to-day usually comes from the hoof of a deer.

That these objects are of very ancient origin may be seen from the representation of them in ancient pictures. Bambinos are depicted sometimes with amulets round their necks, and amulets of all kinds have been dug up from the most ancient graves.

* *London, Folk-Lore Society*, 1905, *vol. vi.*

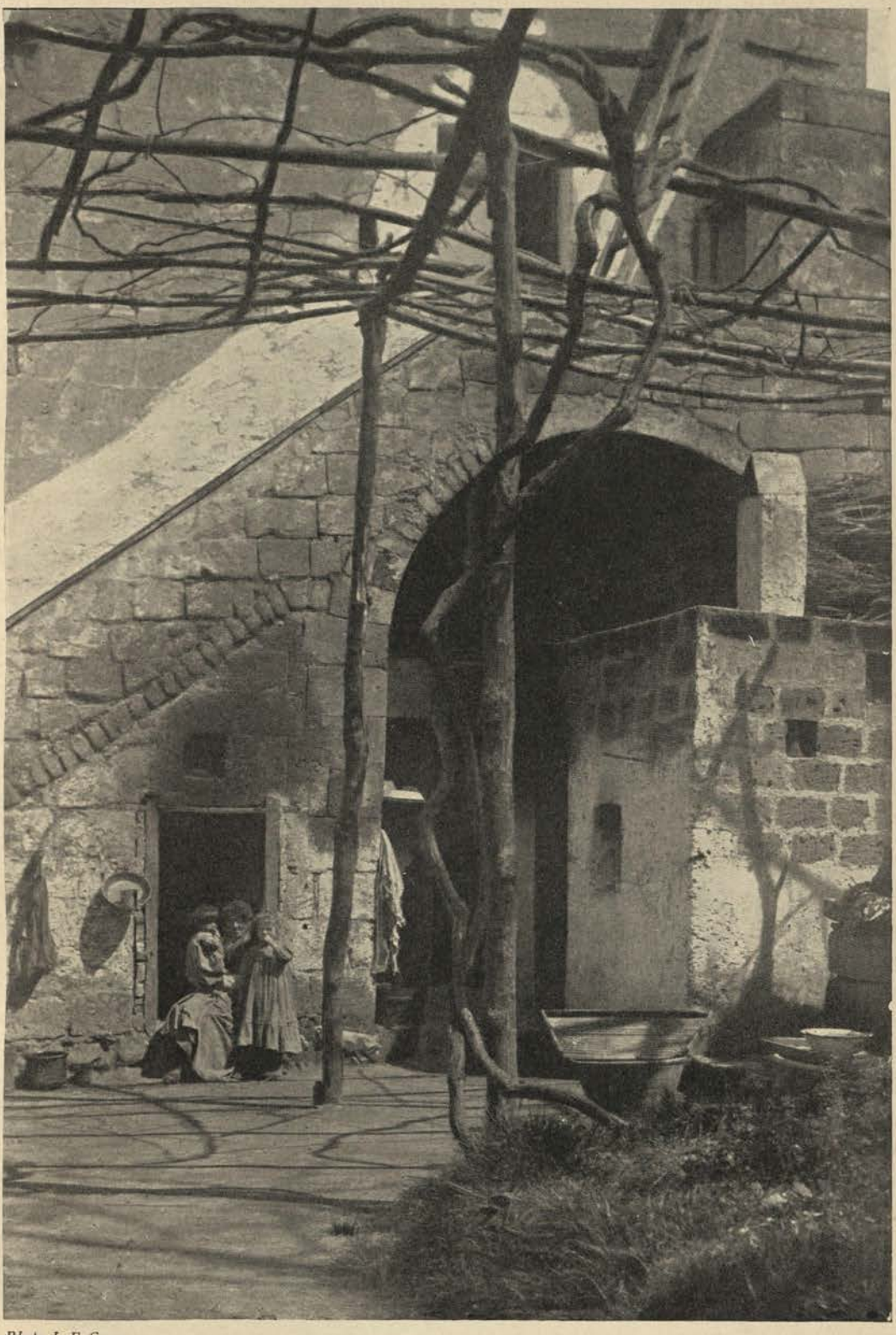
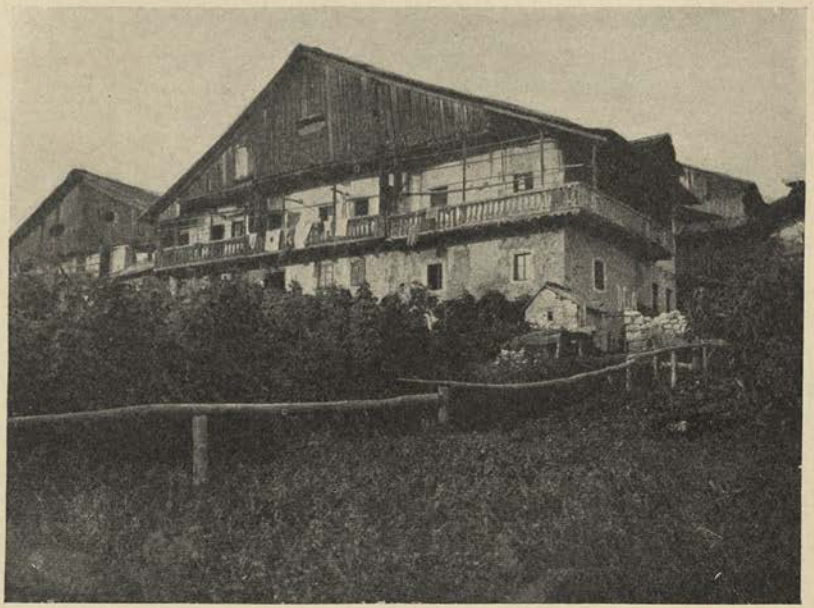


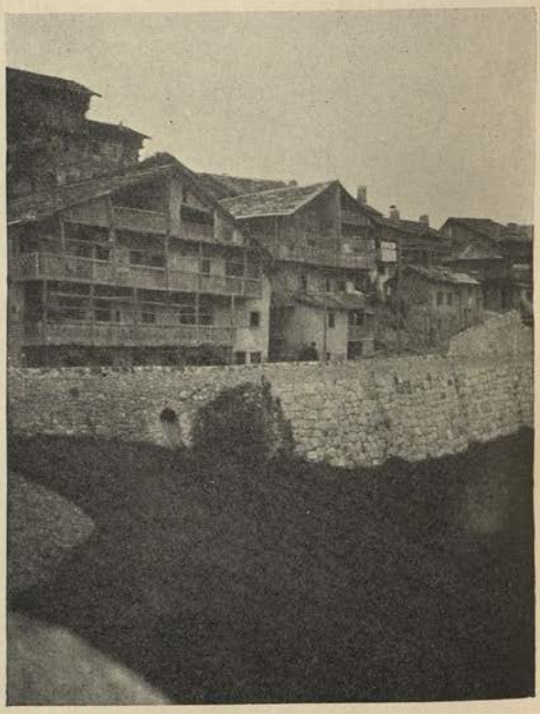
Photo J. F. Grove

1 PEASANT'S HOUSE AT S. AGATA, SORRENTO, CAMPANIA



2 PEASANTS' HOUSES AT CADORE, VENETIA

3 PEASANT'S HOUSE AT CADORE, VENETIA



4 PEASANTS' HOUSES AT CADORE, VENETIA

4A MARINA GRANDE, CAPRI. FROM A WATER-COLOUR DRAWING BY W. RUSSELL FLINT

Photo H. Burton

5 PEASANT'S KITCHEN AT MONTE OLIVETO, SIENA, TUSCANY

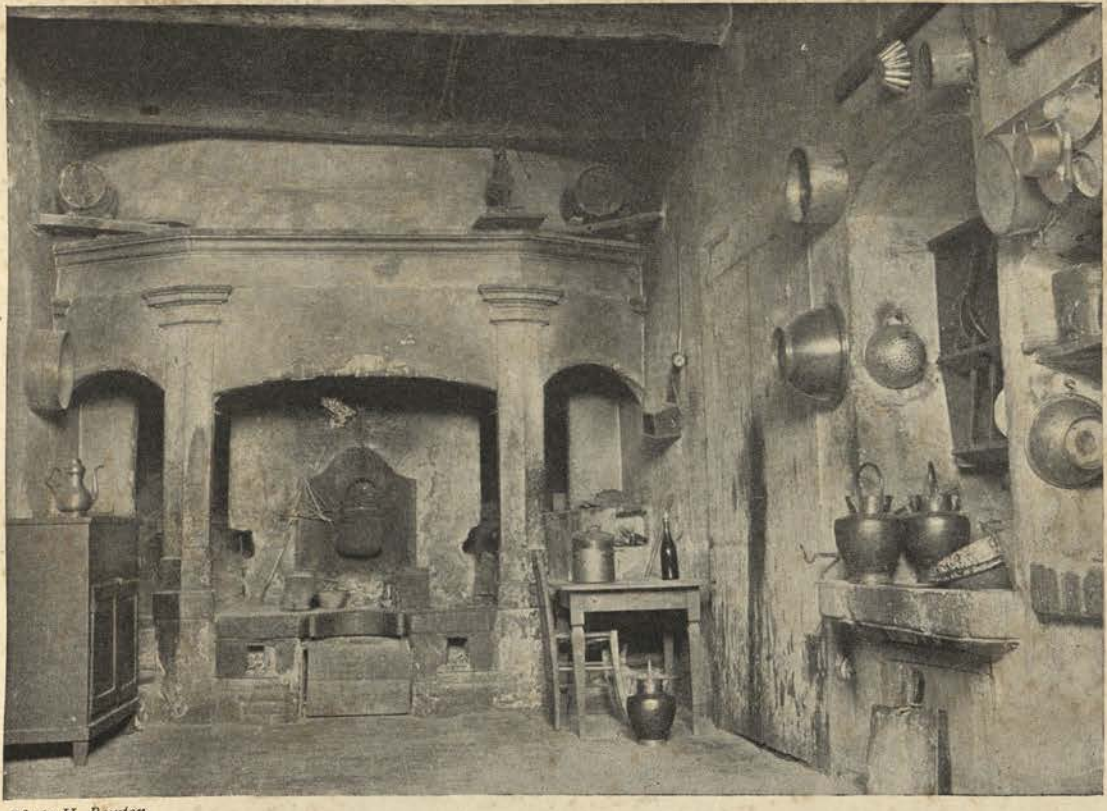


Photo H. Burton

6 PEASANT'S KITCHEN AT CASENTINO, TUSCANY

7 PEASANT'S HOUSE IN THE PUGLIA

8 SHEPHERD'S HUT AT LAZIO

Photos Ins. Ital. Arti Grafiche, Bergamo

Photo Roccavilla

9 PEASANT'S HOUSE AT BIELLA, PIEDMONT

Photo Roccavilla

10 PEASANT'S HOUSE IN THE VALLE DI AYAS, AOSTA, PIEDMONT

Photo Roccavilla

11 PEASANT'S HOUSE AT GRESSONEY, PIEDMONT

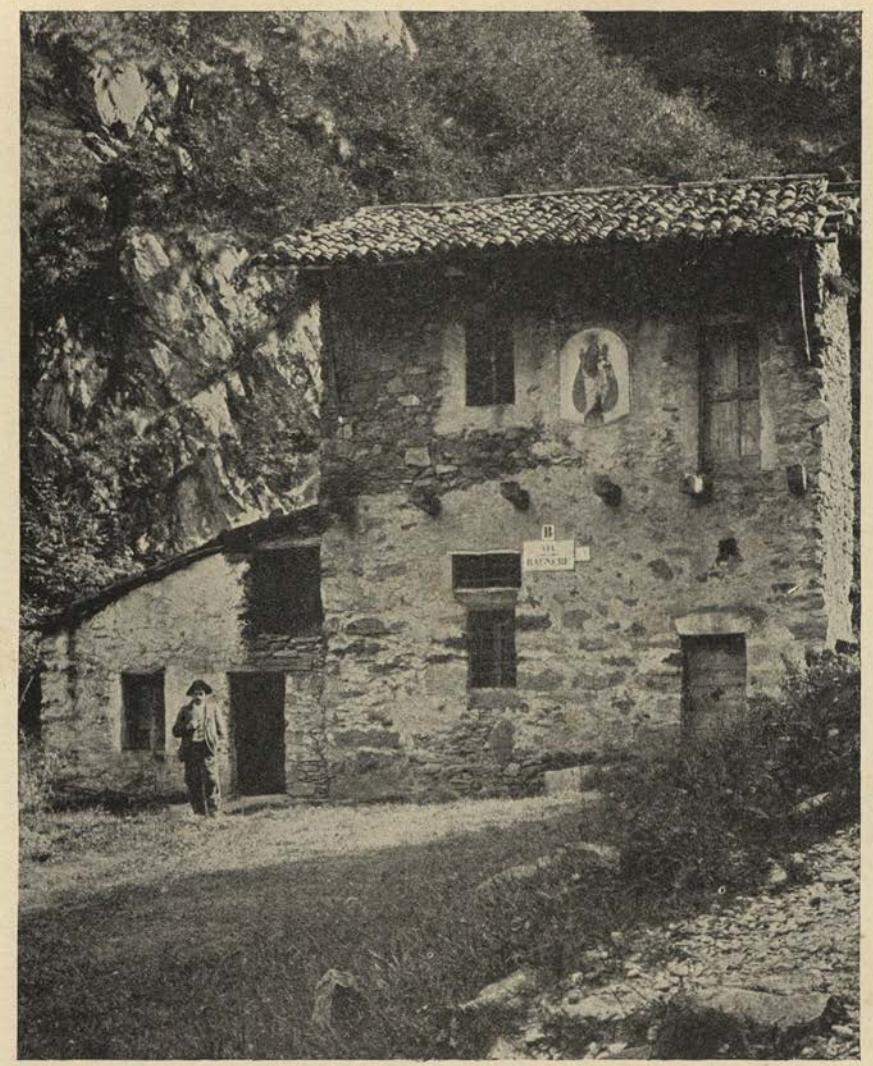


Photo Roccavilla

12 PEASANT'S HOUSE IN PIEDMONT, SHOWING A CHARACTERISTIC WALL-PAINTING

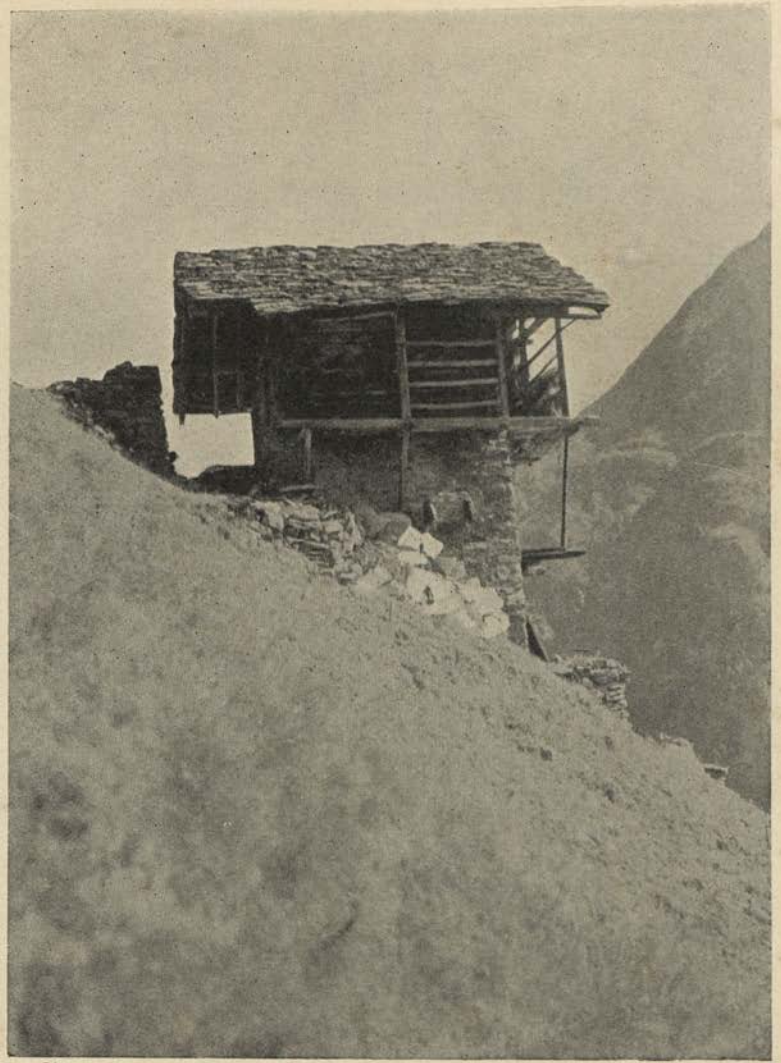


Photo Roccavilla

13 PEASANT'S HUT IN THE VALLATA DEL LYS, GRESSONEY, PIEDMONT

Photo Ins. Ital. Arti Grafiche, Bergamo

14 PEASANT'S KITCHEN FROM SARRE, VAL D'AOSTA, PIEDMONT

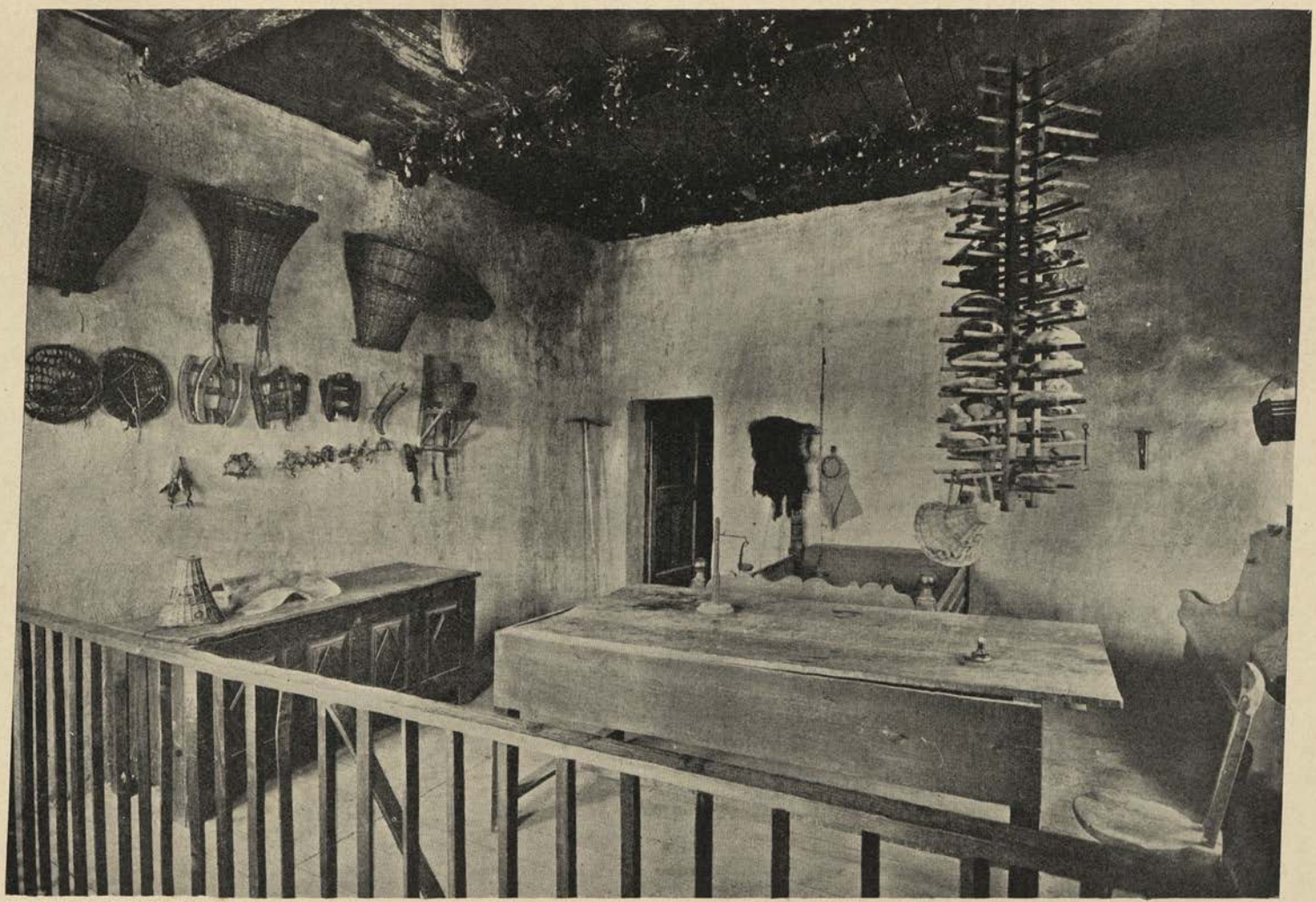


Photo Ins. Ital. Arti Grafiche, Bergamo

15 INTERIOR OF A PEASANT'S HOUSE FROM SARRE, VAL D'AOSTA, PIEDMONT

Photo Ins. Ital. Grafiche, Bergamo

16 PEASANT'S BEDROOM FROM SARRE, VAL D'AOSTA, PIEDMONT

17 PEASANT WOMEN WASHING CLOTHES, AOSTA, PIEDMONT

18 PEASANT WOMEN AT THE DOOR OF A HEMP MILL, BIELLA, PIEDMONT

Photo Roccavilla

19 AN ALPINE COURTYARD, PIEDMONT

Photo Roccavilla

20 WEDDING PROCESSION AT VALDENGO, BIELLA, PIEDMONT

Photo Roccavilla

21 PEASANTS GATHERING APPLES, BIELLA, PIEDMONT

Photo Roccavilla

22 PEASANT CHILDREN, COGNE, AOSTA, PIEDMONT

Photo Roccavilla

23 PEASANT WOMAN SPINNING, CASTELDELFINO, PIEDMONT

Photo Roccavilla

24 PREPARING BASKETS FOR THE VINTAGE, BIELLA PIEDMONT

Photo Roccavilla

25 PEASANT CARRIERS, VALLE DEL CERVO, BIELLA, PIEDMONT

26 PEASANT CARRIERS, VALLE DEL CERVO, BIELLA, PIEDMONT

Photo Roccavilla

27 FEEDING THE FOWLS, BIELLA, PIEDMONT

28 PEASANTS BUTTER-MAKING, AOSTA, PIEDMONT

28A "PASTORALE." FROM AN OIL PAINTING BY ARISTIDE SARTORIO

29 PEASANTS WITH CARRIERS, BIELLA, PIEDMONT

30 PEASANT WOMAN OF ANCONA, MARCHES, GOING TO THE FOUNTAIN WITH EMPTY AMPHORAE

31 WOMEN MAKING PILLOW-LACE
PESCOCOSTANZO, ABRUZZO

PEASANT ART IN THE ABRUZZI.

By Vincenzo Balzano

TO those who are interested in the humbler manifestations of Italian art the land of the Abruzzi offers a plentiful harvest: from the most original designs of animals on door-knockers and locks, fashioned by the workers of Alba Fucense, to the keys pierced by Mastro Romolo di Rosciolo, objects which are preserved in the Industrial Museum of Rome; from the iron studs, inlaid with flowers and birds of deeply cut steel, wrought in the workshops of Castel di Sangro, to the cast and beaten copper brasiers, with their ornamentation of cherubs' heads and figures of animals, made by the coppersmiths of Sulmona; from a little iron box, with decorations in bas-relief of more recent date, to a wrought-iron balustrade, with spirals terminating in large roses, bunches of grapes, or clusters of tiny buds, roses, forming an inseparable part of the solid structure and appearing to be a magical flowering of the metal itself.

The workers of Abruzzo, more especially of Pescocostanzo, are celebrated for their gold and silver ornaments for personal adornment. Many of these ornaments are of traditional use and the designing and fashioning of them are also handed down from ancient times. The filigree workers make *criniali* (large ornamental hairpins) and *cannacche* (necklaces of filigree beads). The goldsmiths of Pescocostanzo also excel in the Florentine style of working in gold; that is, the arrangement of small finely cast pieces, delicately retouched by the engraver and soldered together to form some ornamental object. Knitting-needles and distaff-holders, decorated with dancing cherubs, eagles, etc., are made in this manner, as are the gold rings used for betrothals and the dainty phials for perfume (*odorini*), which are one of the first and humbler presents to the betrothed.

The art of wood-carving has always been a decidedly popular one in the Abruzzi. Often, impelled by an artistic instinct, a shepherd will take a block of the hardest wood and, with patient and pious labour, fashion from it the rough form of a saint for his village church, a work marvellously beautiful to him and to those who watch its gradual development. But it would take too long to treat of the traditional evolution of wood-carving among the peasant artists of the Abruzzi, and much of the work has little claim to the attention of posterity; it is hardly necessary to observe that it was mostly very primitive.

Verses carved into the wood of marriage-chests greeted the bride upon her arrival in her new home, as follows: "Onestá fa bella donna." A chest with such an inscription carved on the top

is in the possession of the commune of Guardiagrele. Verses carved on the staves of the shepherds, with an infinity of patient ornamental detail, are strongly reminiscent of old Etruscan myths and beliefs long since forgotten, but which have left behind them curious customs and rites, the traditions of which still cling to the newer generations who do not seem able to break away from them.

In one show-case at the Rome exhibition of 1911 a collection of combs was shown, used for scraping the waste particles from hemp, patiently carved and picked out with some sharply pointed tool; bone buttons, a peg for a loom, a pipe and various articles carved by cow-tenders; cheese-stampers and a doll (the sign for a nursery milk vendor), of which an impression in wax showed the fine and accurate tracery and carving. Very much admired were two razor cases, decorated with symbolical designs, and many wooden spoons for domestic use. In another show-case were exhibited benches and stools, upon the decoration of which the shepherds spend much of their time during the summer season, jealously guarding them from each other until their completion, and even destroying them if they recognise them to be inferior to the work of another. This custom of carving benches is especially popular among the shepherds of the valleys of Velino and Tonca di Leonessa. Two horns aroused curiosity, the larger was for domestic purposes, the smaller was for the personal equipment of the shepherd, who filled it every fortnight or month with salt to season his monotonous daily meal of bread and water (*pancotto*). These horns were covered with ornamental designs and rough figures. A collection of corset-supports, of which the designs were varied but all illustrative of the same symbolisms of religion or love, was shown.

A *cacchio* or wooden collar for ewes at milking was remarkable; also a small book-case with a design of peacocks, and various vases and bottles. Just below was a wooden statue of Sto. Eustachio, carved by a shepherd of Scanno as a votive offering of his house. Ingenuous but faithfully reproduced, it was a rough copy of the wooden statue of the patron saint of his parish church. There were numerous needles for knitting stockings, distaffs, and staves, among which was one cut from box-wood and worthy of notice because of its grotesque figures. There were also pilgrims' staves and the small tabernacles carried in pilgrimages to Loretto and Casalbordino; of real interest was a collection of tobacco-boxes, with horn sides and bone bottoms, mostly ornamented with religious and fancy subjects. Of interest, too, were the powder-flasks, rungs for the backs of chairs, two wooden "coppi" or platters, and razor-boxes with various compartments and openings.

To prove that the ceramic arts flourished in the Abruzzi and

were marked with much originality and independence of thought during the middle ages, abundant evidence has come down to us in the small terra-cotta plaques, cleverly masked with colours, which produce a most beautiful effect, especially when they reflect the sunlight. These plaques were set into the battlements and turrets of the castles of the nobility from the twelfth to the fifteenth century. They were let into the façades of old churches and into belfry walls. The reason for thus decorating the exterior walls of houses with these majolica tiles is perhaps due to motives of economy, but a more likely cause would be the fact that the houses were built at such altitudes that they were constantly swept by the freezing winds of *tramontana*, which are terribly destructive to the softer ornamental stonework.

The more one considers that the hundred or more examples of majolica work, discovered by Professors De Nino and Pincuella in their zealous researches, were all produced by potters with the most elementary sort of instruction and with the scantiest of means at their disposal, pioneers of their industry, humble workers lacking the comfort or incentive of praise and without hope of fame, the more these men deserve the admiration of posterity; but even this is denied them, for their names remain unknown.

I am inclined to think that the art of the potter must have been instinctive in the natives of Castelli, for this region has always been exceedingly rich in the clay required for the industry; fuel is plentiful and comparatively cheap, and there is every facility for carrying the finished work to market. These advantages the Castelli seem to have possessed from time immemorial.

But who can tell the names of these potters of the Castelli? Their modesty, or perhaps their lack of culture, has hidden that much at least from us. One imagines a teacher, then a second teacher with a following of pupils, forming a school, and the seeds of their teaching falling upon minds already imbued with that odd mixture of piety and fantasy, which was the salient feature of the art of the period, has resulted in a harvest of those singular productions of which many pieces have come down to us: bottles and lamps made in the shape of grotesque figures; clay modelled into equestrian figures of men and women; women seated; women with their arms akimbo and baskets balanced on their heads.

Many of these curious pieces, brightly coloured in green, blue and yellow (red was not introduced until the nineteenth century) are still to be found in the homes, both of the rich and poor, of the Abruzzi, together with the ring-shaped flasks peculiar to Pugliera. But this industry has degenerated, until to-day its only products are

those popular utensils for domestic use which abound in the fairs and market-places of the Abruzzi, and which, in the brilliance of their enamels and a certain rough skill of workmanship in the tracery of the flowers, and, above all, in their colouring, still reveal traces of the sterling qualities of the ancient school.

However, a school is in existence, dedicated to F. A. Grue, and frequented by students who may revive some of the ancient glory of the art. Fedele Cappelletti, of Castelli, is doing good work also, drawing inspiration from the ancient models for which his ancestor, Candeloro, was famous. The records of his life's labour are his wonderful paintings on plates and vessels of majolica. For many years he has been quietly pursuing his work with palette and brush among the clay-pits and roaring ovens of Rapino. It is to be hoped that the last secrets of this ancient art will not disappear with him.

The ceramics common to Paleno, Torre di Passeri and other places in the Abruzzi are still made in the numerous small potteries of the district, and are baked in rude ovens sunk into the earth around the country huts, which, with their cupola-shaped roofs, look for all the world like small temples to primitive gods. Here the more favourite shapes seem to be bottles, flagons and *fiaschetti*, squat-shaped vases with narrow necks, and flat or ring-shaped water-vessels; the decoration always consists of bunches of flowers, the colours being laid on with a coarse brush, or sometimes in spots dabbed on with a small piece of sponge suspended from a stick.

In ancient times, another industry which flourished in the Abruzzi was that of ornamental leather-work. A leather case, in which the monstrance is kept in the church of Francavilla al Mare, and which is decorated with figures and emblems raised from the none too pliable surface, reminds one very forcibly of other work from the tool of the great Nicoló da Guardiagrele. At one time a throne of leather, worked with gold and silver, existed in the church of the Rosario in Guardiagrele. It was a wonderful piece of work, executed by Giuseppe Barterii, who lived in that city in 1500.

In no other form of decorative art more than in that of designing and making embroideries and carpets, have those ancient hieratic and heraldic figures been perpetuated, which, twenty centuries before Christ, had their origin in the nearer Orient. With these carpets of Pescocostanzo before us, woven of wool and marvellous in the harmony of the colours and bizarrerie of the designs, we are reminded of a legend, according to which, in 1600, a great many young Turkish girls were taken prisoners, after a horrible massacre, and brought to Pescocostanzo. These poor half-starved creatures had been driven inland from the coast and arrived at Pescocostanzo with neither clothes

nor shelter. Many were charitably received into the poorer homes. They were, however, able to earn their bread, for these tousled black heads remembered a glorious and ancient art of their own country, and the large black eyes, still dazed with visions of slaughter and bloodshed, longed for the beautiful designs and soft harmonious colours of their home surroundings. That is the legend ; but the fact remains that the pleasant sound of the looms was heard in Pesco-costanzo even before 1600, and that the women-folk had succeeded in weaving wonderful symmetrical designs from a strange medley of figures and colours.

In Scanno the arts of weaving and dyeing had reached so great a pitch of perfection, that when the inhabitants of Santo Lemio put up their first looms, a Scannese woman, Columba Mancinelli, whom Torcia calls "ablest of the place," was chosen by them to teach the arts of weaving and dyeing. King Ferdinand held discourse with her in Caserta, and she received decorations and rewards. The embroideries worked by the women of Scanno also filled Torcia with wonder and admiration. In describing the blue cloth head-coverings, he writes : "They were woven in various kinds of threads and covered with intricate embroideries, which were worthy of Arachne."

As far back as the end of the fifteenth century, the Dominican monastery in Castel di Sangro was a hive of well-organised industry, and as productive as any of the great factories in our busy cities of to-day. A constant procession of mules, carrying bales of crude wool, streamed up to the monastery gate, to emerge from another gate loaded with finished carpets. Another factory in the same city belonged to the feudal lord Ferdinando Francesco d'Alvalos (d'Aquino), Marquis of Pescara, and without any intention of reconstructing the mediæval history of this art of carpet weaving, I will merely draw the attention of the reader to the records in the "Cronaca Farfensi" of a kind of school for women, in San Benedetto di Vallegriana, where beautiful tapestries for churches were woven. These records, according to Muratori, demonstrate the falseness of the assertion, that many of the materials in use in Montecassino and San Liberatore dalla Maiella came from Constantinople.

And now we come to the history of lace, which was a product of the Abruzzi in ancient times, just as it is now, and which probably also had its origin in some instinct retained from pagan times. Its history shows the same rapid progress to the very summit of art and beauty. In the beginning of the seventeenth century lace was made with a double thread upon a double row of large pins, without any pins intervening in the breadth of the lace. This caused the lace to be of uniform width and of one texture. Later, when pins were made

smaller, it was possible to place them between the width of the lace, the work becoming more complicated or simpler according to the disposition of the pins, and designs thus more varied. With the introduction of machine-made pins of every size and thickness, lace-work has grown more and more intricate, and some designs form a kind of metallic incrustation on the lace.

In the mountainous districts, which were very isolated from the centres of artistic culture, such as Castel de Monte, Calanio, Santo Stefano, Liccoli, Genopalene and Pescocostanzo, the inhabitants of which had, from earliest times, shown quite as much aptitude and taste for artistic industry as anybody else, the beautiful art of lace-making remained in its most primitive stages; whilst in Aquila, where the industries of building and weaving were in their glory during the sixteenth century, the art was cultivated to a far greater degree and had a particular and original stamp of its own. The ancient *Aquila* point has remained famous to this day.

It may be said that a close examination of the technical methods of the manufacture of old *Aquila* point reveals the fact that it is composed of a derivation from the conventional seven fundamental stitches of lace-making. This particular combination of stitches represents a new and original departure in the history of the technical side of lace-making. *Aquila* point is not unlike English point, but it has certain net stitches and raised designs which add greatly to the difficulty of its making, and which give to it a lighter, yet richer appearance.

The value of much of the lace of the Abruzzi lies in the method of its making; for while Venetian point and Valenciennes are generally made in many separate portions which are afterwards joined together, *Aquila* point is made with a great number of bobbins, the net groundwork, together with the whole of the design, unfolding themselves gradually, without the operator having to go over any part of the lace twice. The thread used in *Aquila* lace is also noted for its fineness and whiteness; it is all spun by hand and is far superior to the thread in Brussels lace, which, when it is washed, loses much of its lustrous appearance, whereas the *Aquila* thread remains unchanged in its exquisite whiteness.

The little villages of the Abruzzi are numerous, but if we are to believe old chroniclers, each of them had its separate and distinct costumes, all of them attractive and quaint in style and greatly enhancing the natural beauty of their wearers. In their picturesque variety the costumes are significant of both the temperament of the people and the temperature of the region: sombre and severe in those parts where the climate is rigorous, among mist and

snow ; gaily ostentatious, with brilliant colouring, in those parts near to the sea, where the sky is always blue and the sun always shines.

In Pettocano the women wear tight, high belts round their waists, covered with blue cloth and trimmed on the front and around the arm-holes with ribbons and strings of silk and gold. The sleeves are held on by silk laces and tassels. The skirts fall with ample folds to the ankle and are trimmed round the bottom with ribbon ; half way up a row of lace runs around the skirt. Over the dress an apron is worn which is called *senali* or *mantera*. It is of the whitest silk and woollen cloth, although some peasants now wear other aprons of coloured linen, while the more coquettish ones wear silk. Around their breast they wear the whitest of linen, which reaches up to the throat and is trimmed with lace of more or less fine quality. The hair, which is drawn over the temples, is dressed in a fashion which is copied from the women who live in towns. The head is covered with a conventional white linen head-dress called *tovaglia*. This consists of a piece of linen, about a half a yard wide and two yards long, the ends of which are trimmed with long fringes. It is arranged in such a manner that one half falls down over the shoulders to the waist, the other half is folded lengthwise on the forehead into three folds, which fall down at the side of the face and are joined to the back part of the veil at the broadest part of the shoulders. The head and bust of the wearer appear to be in a niche, or frame, of the purest white linen, which gives great refinement to the features and intensifies the beauty of their colouring. In winter a large shawl (mostly of red woollen cloth) is worn over the other garments, folded in two and arranged with one end tucked inside the other and hanging loosely, in swallow-tail fashion. To-day this custom is only maintained among the elder women of the community. The use of the *fasciatrelli* is, however, quite general. This is a scarf of crimson, or other coloured woollen cloth, which is worn over the *tovaglia* in wet weather. For ornaments, the women wear earrings of various shapes, rosaries and strings of gold beads, and chains and necklaces of gold. On their fingers are rings, with stones or without, and other similar feminine trinketry.

In Cansona, a little district hidden away amongst the western valleys and glens of Maiella, the men wear short trousers to their knees, with white stockings, waistcoats and jackets, and broad-brimmed, cone-shaped hats, which they adorn with ribbons, peacocks' feathers, or flowers. The women wear bodices from which the long sleeves are divided. Their skirts, detached from the bodices, are made with broad pleats and trimmed at the hem with coloured ribbon. An ample apron of woollen, or other material, covers the skirt,

and on their heads they wear white kerchiefs, folded into a triangle, which they knot under the chin, with two little ends hanging loose. Both men and women protect their feet with strips of leather, which are bound on with strings, or thongs of leather tied round the ankles.

The inhabitants of Scanno wear woollen clothes, whatever the season may be. The men wear short trousers and dark blue jackets, with green or mixed coloured waistcoats and light blue stockings. The skirt worn by the women is, perhaps not inappropriately, called *casacca*. It is of a subdued shade of green, or, upon the occasion of a wedding, scarlet, with tiny pleats at the back which are gathered and joined on to a piece of cloth shaped into the fashion of a loose coat. This garment, once donned, makes the wearer quite shapeless. The bodice (*comodino*), which is divided from the skirt, is of dark blue cloth, with full sleeves pleated at the shoulders and at the wrists, and is trimmed at the edges with coloured ribbons. In the front it is closed nearly up to the throat, and at the back it has small flaps forming tails. The method of buttoning is rather curious and original. Around the neck the *comodino* is trimmed with gathered lace, which forms part of the under-bodice. The apron, which is called *mantera*, is made of material woven of undressed wool and dyed scarlet, crimson, pale grey or violet. The *cappelletto*, a most original head-dress, is shaped like a turban and only differs from that of a Mussulman in being a little higher and having a longer end. It has no folds in front and can be taken off without being undone. The stockings are white, yellow or blue, and not infrequently the shoes are adorned with silver buckles. The face is protected from the rigorous winds of winter by means of a handkerchief folded into a long strip, which is taken under the chin over the cheek and ears and fastened on the top of the head.

At Giulianova the men wear conical hats with large upturned brims, mostly made of thick black felt; round the widest part of the crown a lace is tied, or sometimes a velvet band with an iron buckle. Their waistcoats are of red cloth, with steel or brass buttons, and trousers either quite long or cut short to the bend of the knee. On their heads the women wear a piece of calico, doubled in two, the underneath part falling down the back to the waist, and the upper piece as far as the shoulders. The *bustino*, or *corpetto*, of black or scarlet cloth, is a garment which is fastened tightly round the hips and worn loosely round the chest. In summer time the wide sleeves of the under-blouse take the place of the sleeves of the *corpetto*, which are only worn in the winter. The aprons are very full, but short and mostly white. Chains of coral, with gold mountings and composed of two or three strands of beads, complete the costume.

32 PEASANT WOMAN OF ALFEDENA, ABRUZZO, FETCHING WATER FROM THE FOUNTAIN

33 PEASANT WOMAN OF PESCOCOSTANZO, ABRUZZO, MAKING PILLOW-LACE

From an Etching by Pagliano

Photo, Lombardo, Siena

35 PEASANTS OF SIENA, TUSCANY

Photo H. Burton, Florence

36 THE FESTA OF THE "GIGLIO" AT NOLA, CAMPANIA

Photo H. Burton, Florence

37 THE "GIGLIO" BEING CARRIED IN PROCESSION AT NOLA, CAMPANIA

Photo H. Burton, Florence

38 THE PROCESSION OF THE "PALIO" AT SIENA, TUSCANY

39 PEASANT WOMAN WEAVING, ARI, ABRUZZO

40 PEASANT COSTUME FROM PESCOCOSTANZO, ABRUZZO

41 PEASANT COSTUME FROM PESCOCOSTANZO, ABRUZZO

42 TO 44 PEASANT COSTUMES FROM ABRUZZO

45 COSTUME OF A SCANNO WIDOW, ABRUZZO

46 PEASANT COSTUMES FROM SCANNO, ABRUZZO

From paintings by Amalia Besso

From an Engraving by Pinelli

47 PEASANT COSTUMES FROM AQUILA, ABRUZZO

48 AND 49 PEASANT COSTUMES FROM S. POLO, MATESE, AND CAMPOBASSO, MOLISE

50 AND 51 PEASANT COSTUMES FROM MOLISE

Photos Trombetta, Campobasso

51A TO 51D PEASANT COSTUMES FROM MOLISE

Photos Trombetta, Campobasso

51E TO 51H PEASANT COSTUMES FROM MOLISE

Photo Lombardo, Siena

52 PEASANT COSTUMES FROM SIENA, TUSCANY

60 TO 62 PEASANT COSTUMES FROM SALERNO, CAMPANIA

63 TO 65 PEASANT COSTUMES FROM BASILICATA

66 TO 68 PEASANT COSTUMES FROM BASILICATA

69 TO 72 PEASANT COSTUMES FROM CALABRIA

73 TO 75 PEASANT COSTUMES FROM CATANZARO, CALABRIA

Photos E. Ragozino

76 AND 77 PEASANT COSTUMES FROM CALABRIA

78 PEASANT COSTUMES FROM SPEZZANO, CALABRIA

79 TO 82 PEASANT COSTUMES FROM PALERMO, SICILY

Photo I. Florio

83 PEASANT COSTUME FROM PIANO DEI GRECI, PALERMO, SICILY

84 TO 87 PEASANT COSTUMES FROM SARDINJA

87A TO 87C PEASANT COSTUMES FROM SARDINIA

88 AND 89 PEASANT COSTUMES FROM SARDINIA

90 "WOMEN OF OSILO, SARDINIA." FROM A PAINTING BY AMALIA BESSO

Photo T. Ashby

91 PEASANT COSTUMES FROM SARDINIA

WOMEN'S CRAFTS. By Elisa Ricci

ITALIAN peasant women, whether they be sewing, weaving or lace-making, do not generally work for money's sake; they work for their families. They toil in the fields, the woods and at the wells from sunrise to sunset, never sparing themselves the heaviest labour. This is especially noticeable in districts where the current of emigration drains away the male population.

The long winter evenings passed in the warmth of a cow-shed and the spare moments snatched at other times they devote to spinning and their own particular handiwork, but not for the sake of bartering and money. It is work done for themselves, their homes or their families. Thus their work is entirely characteristic of themselves, for not only does it faithfully represent their point of view, both technical and artistic, but also their taste, their dress, their customs and their traditions. It is not work done to serve and please a master, but done for its own sake, for their own kith and kin.

Accordingly their crafts have suffered less from the influence of foreign invasions, rule and dominion than might be supposed from their history. Facts of far less importance have exercised their influence on these rural industries; a new work introduced and taught in the convent by some foreign nun, or some little ornament brought from abroad by a returning emigrant, takes their fancy and interests their village friends. The innovation thus introduced makes headway and is spread broadcast like a seed by the wind. In some places it falls on fruitful ground and flourishes to perpetuity; in others it becomes modified by local influences until its original character is hardly recognisable; whilst in others, again, it retains its foreign characteristics and remains untouched through the course of ages.

A striking example of transplantation of this nature is afforded by the districts of Alagna and Fobello in Valsesia and the village of Parre in the Seriana Valley. In these valleys the women manufacture a lace called the *punto saraceno* * or "maize" stitch. This lace is composed entirely of a double-knot stitch drawn very tightly together—perhaps more aptly described as a double-loop stitch—which is found in no other Italian lace. Now where can it have sprung from and how did this purely foreign lace find its way up into these mountainous regions? It is Italian neither in design nor in stitch. It suggests much more the geometrical problems met with in Arab art, and the colouring is particularly foreign; moreover, whilst Italian lacework is always white and slightly coarse this is generally of a brown thread, or of silk of the brightest tints. With

* This stitch is known under various names, viz. *punto alpino, punto avorio* (ivory stitch), or *poncett*, being the dialect for *piccolo punto*, or little stitch.

the thread the women trim their belts and aprons, with the coloured silks they adorn their blouses, or such parts as are exposed to view from beneath their picturesque costumes. The *punto saraceno* has now, like so many other rustic arts, entered upon a new existence, and to-day represents a thriving industry, which has altogether changed the miserable conditions formerly existing amongst the inhabitants.

This transformation worked by a foreign lace in Valsesia is typical of what has taken place to a like degree throughout all Italy during the last thirty years. Industries have, as if by magic, sprung to life again when on the very verge of ruin and threatened by machinery, that all-conquering monster of to-day. This work of rescue has been accomplished by the ladies of Italy concentrating their energy on their respective districts. Searching everywhere they have singled out the finest types of ancient peasant handiwork and by questioning the old women, the sole surviving guardians of a secret process or of a craft long fallen into decay, they have persuaded them to recall some forgotten stitch or mend some broken loom and thus revive an ancient industry. Their ardour has been rewarded in a remarkable degree by the revival and propagation of many an old art. The spindle and distaff are returning to their place of honour despite the ever increasing progress of machinery; notwithstanding the feverish haste which reigns on all sides hand-made work is steadily returning to its own, and with it the desire and need for something more restful to the eye, something more soothing to the mind than that which machinery, with its cold and rigid forms, can ever offer.

Thus, by the private and individual initiative of numerous ladies, Italians by birth or by choice, a single collective body has come into existence, and, under the title of the "Societa Co-operativa delle Industrie Femminili" at Rome, has developed, unaided by State and Civic authority, what was formerly a languishing cottage occupation amongst women into a flourishing and artistic industry, and at the same time opened up an enormous source of wealth.

Weaving is the principal and commonest work amongst Italian peasants. The heavy rolls of cloth, made of hemp and flax, sown, cultivated and harvested by their labour, spun and woven by their hands, are the product and pride of the peasant women. Nor can it be said that the textures are woven without taste and variety, for besides open, embossed and other delicate work they find means of diapering even the white cloths with their shuttles, ornamenting them with designs dearest to the popular fancy; to these we shall revert later.

In several of the districts of Bologna fine textiles, such as are used

for table linen, are still manufactured by hand. These, with their exquisite designs, resemble the Holy Supper-cloths represented by Italian painters of the thirteenth and fourteenth centuries. Greater decorative effect is obtained, as is only natural, by the adoption of coloured materials. The textiles of Perugia made of white flax in bird's-eye pattern, decorated with broad stripes outlined in dark blue cotton, are perhaps the most handsome and best-known of those which it is proposed to mention. They date back to the eleventh and twelth centuries and we find them already depicted as altar-cloths in paintings of the thirteenth century. A hundred years later Leonardo da Vinci and other great painters introduced them into their pictures as table-cloths or as napkins in the homely scenes depicting the Nativity of the Virgin. They were found in hundreds by a collector in Perugia and the neighbourhood, and an inventory dated 1482, describing "Two cotton cloths with rods for the High Altar representing dragons and lions *after the Perugian fashion*," proves conclusively the birthplace of this art.

The simple subjects depicted in these ancient designs, such as the key pattern or a flight of birds, became gradually more lifelike and richer in detail after the Renaissance with its elegant heraldic fauna, its gryphons, dragons, lions, peacocks, elephants, stags surprised whilst drinking at the fountain, its trees of life, centaurs, sirens, ladies with knights and men with falcons. All these subjects, found alike in textiles, wood-carvings, china and sculpture, maintain a purity of design such as will never again be found in arts of this nature. Lovers' mottoes, and short phrases, sacred and otherwise, are very commonly met with, but generally speaking decorative ornamentation is but seldom added. We find this predilection for figures representing concrete ideas in all forms of female rustic art. Thus in cloth as in embroidery ; in plaiting and in lacework, in spite of the difficult problems entailed in its execution, Italian peasants aim at the representation of animals, forms, and objects familiar to them in their daily life, such as birds, lambs, horses, flowers, leaves and stars. These they love and understand, reproducing them in countless numbers and shapes. Their work has, to a certain extent, to speak for itself and to express their life and the world they live in. For them to understand the language adopted must be simple. The abstract and purely æsthetic beauty of some column, the decorative effect of some charming frieze, lie beyond the scope of their intelligence.

But the meaning of the designs is not always clear. Technical difficulties induce the weavers to simplify their work ; thus they unconsciously develop a certain harsh style more or less departing from their subject and at times rendering it altogether unrecognisable

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The more the work differs from its original, the more hands and stages it passes through, the more degenerate and incorrect it becomes ; this is especially noticeable in coloured stuffs, for linen is not the only source of income, not the only treasure to fill their coffers—perfumed with the scent of lavender and quince.

The wool from the sheep and the silk from the cocoons serve to clothe the husbands, to decorate the harness of the animals and the windows of the houses on Saints' days, to cover the benches, beds and boxes, and to provide the people with finery for their festivals. With the materials at their disposal they obtain the most varied results, from the downy silk of Cividale in Friuli to the variegated Abruzzi carpets ; from the coarse black cloth of the Sardinian peasant to the finest of nun's-veils and the gaudiest of Calabrian scarves.

Our peasant arts, without exception, possess a common quality—a sense of balance in their embellishments and a perfect proportion in their lights and shades. The ornamentation is never too crowded nor yet too scanty, though the design is more often than not incorrect, childish, illogical and simple. Thus we find a stag without its horns, and a little further on the horns without the stag ! or a lady as tall as the neighbouring watch-tower, and on the tower—without rhyme or reason—stands a horse ! whilst on the ground, between the very claws of a lion, hops a little bird ! But the whole effect is harmonious and peaceful to the eye. Nor do the bright and startling colours they generally affect clash with one another, for the Italian woman is governed in her work by her innate good taste, just as the Italian man is guided through life by his proverbial good sense.

The love of bright colours and the preference for red is common amongst peasants throughout all Italy, but the further south one travels the more does this become accentuated. Such is the harmony of things that in the cold and foggy northern climate all is dark and sombre, whilst in the southern parts, always bathed in sunshine, the costumes are of the gayest hues.

The work of spinning and weaving by hand is still far more diffused in the country districts than is generally supposed. It has remained hitherto hidden and undisturbed in peasants' cottages, in a silence rendered deeper by the deafening noise and hideous din of modern commerce.

In the Abruzzi and its grazing districts women labour at the wool industry just as their lowland sisters make linen. These high Abruzzi plateaus are peopled only by shepherds with their flocks. Resembling the solemn scenes described in the Bible, innumerable herds of cattle graze throughout these lonely boundless meadows.

The freshly-shorn wool is entrusted to women to be cleaned and dyed with the herbs and flowers of the fields or the bark and fruits of the trees, just as in olden times. This coarse and shaggy wool still serves in some localities for the heavy, pleated skirts worn by the women, the ample cloaks of the men and the bright, quaintly designed carpets, with their simple, if somewhat barbaric designs, their magnificent and truly Oriental colouring. Abruzzi carpets are generally divided into squares or oblong divisions, each of which contains a figure representing almost always an animal, or a group of animals, under the inevitable Tree of Life, or beside a fountain or drinking-trough.

In Sardinia the carpets are generally inferior in quality to those of the Abruzzi. The Sardinian women are amongst the few who still preserve intact their ancient peasant costumes. They are also skilful weavers and manufacture characteristic materials. One of these, a coarse woollen stuff, is much worn by the men and is almost as tough as leather. The women's skirts are of the same material, those of a bright scarlet hue being donned on festivals as opposed to the black ordinarily worn. Their blankets, carpets and double panniers, slung across the backs of their mounts, resemble those of the Abruzzi, but differ both in respect of the wool, which is readily picked out, and of the design, which is coarser, purer and freer in every way. Instead of the isolated designs appearing, as it were, in frames and niches, the Sardinian figures follow one another along the borders, and move with far greater liberty and reality in a manner rarely found in other Italian peasant work. From the example reproduced here (No. 226) it will be seen that the lady is seated behind the knight on the horse's crupper, according to the true Sardinian fashion, and that the man's hat has two ribbons flying from it.

In Italy even the poor have their silk—a coarse variety called *bavella*, made up of waste and combings—and this the women of Friuli and Calabria weave into their most costly fabrics. At Cividale the peasants allow the silk to retain its natural rich ivory colour and weave from it every kind of textile, from the soft downy coverlets of their beds to the transparent shimmering veils they wear. This same type of silk is used in Calabria for counterpanes, which form a necessary adjunct to every girl's trousseau. These will sometimes be seen folded and hung up on strings, lending a very picturesque and gay touch to the poor cottagers' homes. On a dark, woven background, generally of deep red, the usual little figures are worked out in light and bright coloured silks—gold, blue or white. Here, too, the silks and wools have been dyed with wild herbs for centuries, as in the Abruzzi and Sardinia.

At Taranto, in the heel of Italy, the women make and wear a

kind of soft, warm felt, and in this remote corner of Calabria the ancient and very rare art of byssus-making still exists, known to most people only as a commodity greatly favoured by the ancients. Pliny and Theophrastus mention it as being a most precious and exquisite article and the very essence of luxury to the *grande dames* of their times. It is obtained from a certain species of shell fish, known under the Latin name of *Penna Nobilis*, which has the faculty of emitting a fibrous cord from its glands; this, in contact with the water, becomes exceedingly resistive, and attaching itself to the rocks serves the purpose of an anchor-line well able to stand the motion of the waves. When the fish change position they cast off their old lines and throw out fresh ones. It is these disused lines—as fine and as thin as hair—that the fisherfolk collect, clean and weave like silk. I have seen a muff and gloves made of byssus; in colour it is of a tawny golden hue, dazzling and sparkling, soft and shiny, extremely light and looking more artificial than real.

Straw-plaiting is an art much practised amongst the peasantry; it is an extremely ancient industry, and in the districts of Vicenza, Bergamo, and the island of Sardinia not only is it used for baskets and hampers of every description, but also for larger receptacles strong enough to carry the heaviest loads. At Bergamo the women manufacture their long deep baskets with twigs, turning out most elegant shapes, and these they carry to the markets filled to the brim with different rosy-coloured fruits. For strawberries and mulberries they weave baskets composed of chestnut wood, split up into strips. At Vicenza the women engaged in the production of straw hats, mats, and baskets may be counted by thousands, but it is at Castelsardo, in Sardinia, that this craft is to be seen at its best. Here the work done possesses a singular charm and beauty, and in spite of its straw-like appearance, literally no actual straw is used in its manufacture. The ground material consists of long coils of plaited grass covered over by strips—scarcely a millimetre in breadth—cut from the dwarf palm, softened in water, and bleached in the sun. These flexible and solid coils are built up spirally and sewn one above another, and the baskets are thus given whatever form is required. These coils vary in thickness; large baskets, measuring as much as four or five feet in diameter, are made to hold flour, or to carry loaves to the oven, or figs out in the sun to dry. Nor are they without their ornamentation, for with the black or brown palm strips standing out against the white background, the workers outline the same little figures that we noticed on the carpets and that we shall again meet in the embroidery. The tediousness of this work is only compensated by its durability, and in order to understand how

a woman can spend months upon one small basket it is only necessary to know that every particle of these palm strips has to be carefully sewn on to its grass background in order to render the work perfect and durable.

At Florence and Carpi the women are engaged on two industries known throughout the world—plaiting in straw and wood-shavings. More than 80,000 women are occupied in Tuscany in plaiting and sewing straw with which, until 1870, were made the celebrated pale golden Florentine hats, with their broad flexible brims throwing a delicate shadow over their fair wearers' faces—a style of headgear very dear to the period of romance.

Now these so-called *monachine* are no longer worn except by the peasants of Siena, and they have but little in common with the delicate and costly type formerly in vogue which involved two or three months' work and cost as much as five or six hundred francs. But in spite of the fickle ways of fashion the women of Tuscany still continue their work, displaying a prodigious energy and a speed, mastery and perfection unequalled elsewhere in the world. They weave whilst walking, gossiping, quarrelling and talking, just as if their fingers were a mechanism quite apart from their bodies. Instead of hats they manufacture baskets, purses, trunks, and even light and elegant drawing-room furniture, though the material used is no longer white, but coloured. By suiting their wares to the requirements of modern times the women of Tuscany have been able to continue their work uninterrupted, and have never allowed the art of plaiting—in five, seven, eleven, and thirteen strands—to fall into disuse.

Carpi is still the home of the wood-shaving industry. Known formerly under the name of *cappelli di legno*, or wooden hat trade, the art dates back by tradition to the remotest periods of antiquity. The material used is salix or willow, cut into thin white strips, and these being exceedingly light and flexible, are plaited like straw. Extremely common in this part of Italy, towns and villages are named after it; thus we find Salice, Saliceto, Salicello, etc. It would appear from documents extant at Carpi that the art was already practised in the fourteenth century, and it is suggested that the ample hat worn by St. George in Pisanello's picture at the National Gallery was composed of wood-shavings. At any rate, it is certain that the men of Carpi have worked at cutting wood-shavings, and the women and children at sewing and plaiting them, ever since 1500, and that a hundred years later the industry, which was in an exceedingly flourishing condition, was governed by severe laws, and ranked with silk as the most important trade. Such was the importance of the work apparently, that grave fears were enter-

tained by the authorities lest agriculture should suffer owing to the peasants deserting the fields and taking up a craft which brought in such quick profits. It is estimated that the peasants and working people of Carpi, Correggio, Modena and Mantua make about £40,000 sterling yearly by this industry ; it is a source of livelihood to all who are engaged in it, and girls are taught to weave triple plaits from their earliest childhood. One might almost say that they learn this trade as soon as they learn to walk and talk, and they continue their work on to old age, becoming experts in the art of plaiting fifty, sixty, and even a hundred strands ; they evolve the most complicated designs called *fantasie*, and can plait as many as 450 yards a day.

At Venice, and to a still greater extent at Murano, women are engaged in stringing pearls and glass beads. Squatting in groups on their low straw-seated chairs, women of every age are to be seen, and on their laps are boxes filled with glittering sapphire, emerald, topaz, and ruby coloured beads. Listlessly thrusting their long needles in amongst their multi-coloured gems, they chatter and look about them, earning a paltry penny farthing an hour.

At Loreto the famous sanctuary has given birth to the industry of chaplet and rosary making ; these, however, are not like the glossy ornamental chains of Venice, manufactured for woman's vanity and strung on silken thread, but on very fine wire, and, judging by the enormous quantities produced for the faithful and for the pilgrims visiting Loreto, it would appear that devotion to religion in no way falls short of female vanity in its stimulus to this industry. The dexterity with which women will fashion a rosary in a few minutes is really astounding.

To invite any Italian woman to embroider is tantamount to asking a German to drink ! This essentially applies to the peasants in whose eyes embroidery and lacework form the culminating-point of adornment, and who, living as they do far away from the towns, cannot otherwise provide themselves with this luxury except by their own diligence. Furthermore, apart from the fact that it represents a luxury for themselves and their homes, it is regarded as essentially a woman's industry, both artistic and pleasing to the eye as well as to the hand, and as a welcome change and relaxation from the heavy labours of the fields. It is therefore more desirable and easier, for this latter reason alone, to revive this work in the country districts.

Brides embroider their trousseaus and often decorate handkerchiefs for their sweethearts with naïve and passionate little mottoes, writing sometimes with their needles what they could not with their pens. Young married women embroider the swaddling clothes

for their future children and on them such words as "Bello di Mamma" ("Mother's beauty"), "Cresci santo" ("Grow up holy or God-fearing"), "Gioia, Gioia, Gioia" ("Joy, Joy, Joy"). The elder women mend or replace three objects which figure only at the last rites when death crosses their thresholds—the shroud, the pillow-case and the napkin, which are religiously regarded as family heirlooms and often adorned with lace and embroidery.

In many a Venetian country cemetery may be seen little triangular flags attached to staffs marking the graves. If examined closely these pennants will be found to bear symbols or loving words embroidered on them. They are placed there by mothers in remembrance of their little ones called away, and few funereal monuments are more touching than these little flags fluttering in the breeze.

The most popular form of embroidery found amongst the peasants is that which is done by copying and counting the stitches of some previous work, for it is always the drawing of the design that proves the stumbling-block. They therefore imitate the earlier work and borrow the designs made and published for women by artists of the fifteenth century; and these designs they sometimes copy into their note-books for future reference. Here, too, we notice that the peasants omit decorative work and prefer living figures, flowers, objects and symbols, which are familiar to them. Much of the peasant work is common to different parts of the country, and perhaps knitting, which was formerly considered to have its own particular merits as a peasant art, is the most widely distributed. A book of patterns and designs dated 1528 ("L'Opera Nova del Tagliente") mentions the *punto a maglieta*, or "mesh" stitch, as one of the most suitable methods for executing the designs, and there still exist a few knitted fifteenth or sixteenth century doublets. One of them of a rough red and white design is made of coarse cotton, no doubt the workmanship and property of some peasant. In the year 1663 there were undoubtedly more than six thousand women engaged in knitting in the Milanese district alone, and it may be confidently asserted that there is scarcely a single peasant woman who cannot nowadays knit stockings not only well but quickly.

The *punto in croce*, or cross-stitch, varies in character according to the different regions where it is found and the various purposes it is put to. Sicilians, for example, prefer to reproduce the designs found on woven materials by means of detailed and painstaking work, thus imitating with their needles what might be accomplished so much more quickly with a shuttle. Their fondness for beautiful fabrics stimulates them in this labour of love, and they execute their work in coloured silks, and even in gold and silver thread.

On the other hand the women of the Abruzzi employ their cross-stitch or *punto scritto*—"written" stitch—in coarse red cotton on a rough linen background. Yet the handsome designs and their perfect execution do not betray the humble materials which, proving the poverty of the poor embroiderer, do all the more credit to her skill.

In Sicily this coloured embroidery is still used to ornament blouses, and in the Abruzzi to trim aprons, pillow-cases, sheets and towels, not to mention altar cloths and portières presented by the women to their churches.

In the Marches, long swayed by Papal rule, religious mottoes and symbols are frequently met with on objects of everyday use. The women of these parts prefer white embroidery, always working their stitches on very fine material, spun and woven by themselves, and with a far more varied and artistic technique than that of the cross-stitch. They work in the *punto scritto* and the *punto reale* (or "royal" stitch) and the designs composed with these are less angular and far more solid.

Here it must be remarked that our peasants' embroidery but little resembles the lovely gold and coloured silk work with which their silk and velvet gala costumes are ornamented. These latter recall much more the sumptuous magnificence of the richest church tapestries rather than the humble handiwork of peasants. It might almost be said that these gaudy rustic costumes have nothing in common with the peasants who wear them, and their real origin might prove an interesting subject for investigation. Perhaps if sixteenth-century pictures were studied there would be found amongst them the plans and rough sketches of magnificent costumes ordered by some nobleman for his vassals on days of procession and public feasts. For often the tunes which we call popular and believe to be modern are nothing more than the reproduction of musical works of the sixteenth and seventeenth centuries. Many roundelays now heard in the country districts are the productions of Men of Letters of the fourteenth century, and in particular of Poliziano, while the songs of Tasso are still sung by the gondoliers of Venice and the beggars of Naples. Likewise peasant costumes usually resemble those formerly worn, but now no longer used by gentlefolk, only they have been changed and simplified to meet the peasants' tastes, both in the design of the embroidery and the fabric, just as the peasant dialect differs from that of the town folk.

In certain cases, in some very gorgeous costumes, the brocades, the velvets, the damasks, the braid of gold and silver and of silk, the skilful contrasts of the rich hues of the gala dresses all suggest far

more the influence of the artist seeking for picturesque effect, or of the nobleman desirous of splendour, than the taste of the peasant; for the peasant woman is above all things practical, and has a mind imbued with a sense of economy and care; this has caused her to invent the apron in order to save her skirt from wear and tear, and the detachable sleeves to allow free scope to the arms when working. On her head she wears the folded kerchief of white linen or wool—already met with in fourteenth-century pictures—to protect her from sun and rain. The apron and the cap are trimmed with lace and embroidery or coloured stripes, and the sleeves are laced with gay ribbons. To protect and support the bust she wears the solid bodice corset made of thick material, and she ornaments the chemisette with lace and embroidery only where it emerges from the bodice—at the collar, shoulders, wrists, and on the ample sleeves. With a singular refinement she conceals the seams of the blouse with a narrow trimming, which, in consequence of the broad selvedge, would otherwise be rough and ugly.

Even nowadays blouses of this nature are very common in the country. Extraordinarily rich in embroidery and lace of every description, their ground material is generally of a rough brown cloth, strong enough to stand, as indeed they often have stood, the wear and tear of centuries. The contrast between the frail and delicate work and its rough background has something touching for those who take an interest in such matters.

The district of Rome has, too, its characteristic female handicraft dedicated to the beasts of burden. By the latter the Italian peasant understands the ox, just as "la foglia" (the leaf) means the mulberry leaf cultivated for the silkworm, or "la roba" (the stuff) amongst women signifies the linen. Besides spinning and weaving for their husbands fabrics consisting of a mixture of wool and cotton, Roman peasants ornament, with a gay and bizarre embroidery, trappings for their oxen. When driven to the fairs these stately handsome animals, which represent the pride and fortune of the farms, are bedecked by the women with coverlets of coarse white hempen cloth, bordered with a brightly coloured cotton fringe of gold, red, blue or orange. In a region which is essentially agricultural nothing breathes more strongly the poetry of the fields than these trappings for the oxen, embellished with flowers, vases or stars. These designs are amongst the few which have sprung directly from the minds of their rustic makers, and their simplicity and expressiveness are unsurpassed. In the Romagna the long wagons used are painted by women; these long carts of a flaming red are drawn by long-horned oxen and serve to carry grain, hay, grapes and beetroot along the broad sun-beaten

tracks. The whole conveyance is painted in red and blue lines, from the spokes of the wheels to the shafts, and on it are depicted rosebuds, branches, daisies, serpents, dragons, St. Antony the Abbot and the Madonna. On the back of the cart, in the most conspicuous position, is painted the figure of St. George on a white horse transfixing the monster. One meets these gaudy-coloured carts by hundreds throughout the Romagna districts ; they have been painted by women for centuries, and no peasant would neglect to have his wagon thus decorated. The women who provide the colours (mostly cinnabar and ground-up terra-cotta) are content to paint them for twenty or thirty francs, and often accomplish their arduous, if not very delicate task in a single day.

Working on an embroidery frame is both the most ancient and the simplest form of this handicraft. It is practised very generally throughout Italy and is often employed to decorate aprons, more frequently household linen, and still more frequently altar-cloths and priests' garments. (It must not be forgotten that many an Italian works purely with a view to presenting her offering to the church.) Lighter and rather less durable than the drawn thread, to which we shall return later, it lends itself to the same designs and to the same purposes, though in a humbler way. Thus the *buratto*, or silk waste, which is made into a loosely woven transparent textile, is embroidered in the same way as the *rete* or net-lace.

Drawn thread-work is confined almost exclusively to Sicily and Sardinia, where it is used to decorate the beds—the canopies, the supports on which they rest, the valances which hide the mattresses, and the borders of the curtains are all adorned with this wonderful embroidery. The work is fully explained by its name. By withdrawing threads in both directions an aperture is made, and the design is worked on the transparent frame thus made. In Sicily they leave the background practically opaque, but in Sardinia the whole basis is eliminated and then re-formed according to the design. Just as in the case of the basket-work at Castelsardo, the women seem to make a point of trying the slowest way to work. In Sicily this drawn thread-work has a certain dignity about it, even in its less delicate forms. The commonest motives are heraldic, and swans and eagles are very frequently found. The love of bright colours is also common, for in Sicily the background is often of red, green, or blue silk, and in Sardinia of a rusty-coloured thread.

In the country round Genoa, and more especially at Chiavari, we find the people engaged on a closely-knotted work resembling far more a fringe than a lace, which both in name and in appearance bears traces of its Arabic origin. Known as "macramé,"

it has never entered into the local costumes, but merely serves to ornament towels and other cloths of this nature.

Throughout the length and breadth of Italy peasant women are found who can make all the various lace stitches with a needle—the *sfilatura*, the maize stitch (of which we have already spoken), the *reticello*, or "bone" lace. The latter serves to trim blouses; and although this work calls for almost a geometrical knowledge of drawing, yet even here we find the peasants trying to reproduce in it animals, objects, flowers, and stars.

Burano, from ancient times a centre of the needle-lace industry, is the town from which the revival of women's arts and crafts first emanated. The first impulse was due to the energy and initiative of Paulo Zambri and Countess Andriana Marcello, and dates from 1870. Nowadays every woman in Burano knows how to make the famous stitch which bears the name of this little country place, and which is only rustic work inasmuch as it is made by the poor, for in itself it is nothing less than a delicate and exquisite art.

Throughout the Bergamo district, Liguria, Tuscany, the Marches, Campania, the Abruzzi and Sicily we meet with aprons, caps, hoods, pillow-cases and sheets decorated with this work. Clever as they are at manipulating the needle, peasant women take a delight in reproducing masterpieces of ingenuity and patience in which is clearly apparent the pleasure experienced by the worker in her task and her desire to prolong it. The facility and ease with which our country people almost improvise braid-lace of exquisite design suggests a dormant faculty ready to spring into fresh existence at the first appeal.

A single, intelligent and energetic woman has, in a few years only, been the means of teaching the women of a small village in Puglia how to bring the art of *reticello* to perfection. Nobody would ever believe that this white and precious lace could ever have been made by the rough hands of these poor peasant women who ten years ago ignored the very existence of such work.

The work which has obtained the firmest hold on the affections of the country is undoubtedly that of pillow-lace. The ladies of the fifteenth century disdained the use of the cumbersome and inelegant cushion required for its production, and abandoned this art to the working classes, who in some cities, as for instance at Genoa and Milan, learned how to create with their bobbins lace as precious and as beautiful as that made with the needle. The country women, however, do not practise this art, but limit their efforts to making that poor peasant lace which has no striking characteristics and bears the same stamp all the world over, in Scandinavia, Greece,

Austria, just as at Cantu, in the Marches, in Piedmont and around Naples.

In Liguria the peasants follow less slavishly the patterns set them by the capital, and here the women specialise in larger pieces of work such as shawls and mantles; but in the Venetian district and in the Abruzzi rustic pillow-lace has very pronounced characteristics of its own. No one will be surprised to learn that the lace we find at Venice, with its sharp pointed and graceful designs, conveys a decidedly Gothic impression. The women of Murano, Pellestrina and Chioggia all work at pillow-lace, and still continue to reproduce almost exactly the same designs as those published in 1547 in a Venetian book of models entitled "Le Pompe." The book, now very rare, has not been in circulation for centuries amongst the women of the lagoons, but the lace thus originated some four centuries ago by an unknown artist still represents a flourishing industry; this is a significant example of the conservative spirit with which these humble people, and especially the womenfolk, are imbued.

Pillow-lace was never made in the Venetian district for home purposes, but always for sale. An old song tells us how traders scoured the country of the lagoons and bought up all the handiwork of the lacemakers, giving a pear, an apple, or a root of garlic in exchange for lace.

The lacemakers of the province of Aquila are, for the most part, very skilful, but although the general style of the work often, at first sight, resembles that of Milan, yet it differs in reality both in the manner of execution and in the design. It is more like Russian lace, so much so that the latter is frequently mistaken for old Aquila lace.

These were the arts and industries which were everywhere dying out and on the point of extinction when they were so skilfully revived by the Feminine Industries Association.

In one small, sparsely populated district in the high Abruzzi plateau there still exists the art of pillow-lace making, which dates from the sixteenth century and has preserved a particular characteristic of its own and a unique mode of execution. The country is called Pescocostanzo, and it is a spot noted for its rare natural beauty, for its traditions of rustic trade, ranging from lace-making to working in iron, and for its old-world appearance and customs which have been preserved almost unchanged from ancient days. In this part of Italy every woman, from the beggar to the "Gran' Signora," from the grandmother to the youngest girl, knows how to make pillow-lace. In the streets, in the squares, sitting on the staircases outside their houses and in the porches, the women are to be seen

working at their lace pillows. And—what is quite unique—they work without any design. If I had not seen them with my own eyes making the lace with the *aquile*, I should never have believed that a poor peasant woman could design with so much grace and purity by means of countless pins. Another peculiarity of the lace of Pescocostanzo is a natural sequel to this faculty for dispensing with designs imposed by the book. For we see once more those same figures, animals, flowers and symbols, which in pillow-lace are so rarely found. The designs, which are all traditional, always bear a name which corresponds in the imagination of the worker to some concrete figure, even though we may not understand its meaning. Thus in a simple lace with points she sees a resemblance to "denti di cane," or dog's teeth, and calls it by this name; another with open work-holes she calls "cameruccie," or little rooms; a ground-work studded with small circles is called the "cardinelli," or little carlino, from the ancient coin carlino, and thus in the same way we get "the trefoil," "the heart," "the vases," "the figures," &c.

And with these Abruzzi lace-workers I will conclude this brief and incomplete sketch. No other peasant sums up better than they do the true characteristics of the Italian peasant woman. The women of Pescocostanzo, as beautiful and as elegant as they are robust, cut and collect the wood, perform the most arduous labours in the fields, and draw water from the wells, carrying on their heads the large heavy amphorae, filled to overflowing, and enormous bundles of wood. They walk erect, lightly and gracefully on their rope shoes, also the work of their own hands. And yet these poor hands, hardened, tanned and made rough by the use of the hoe, the mattock and the billhook, still retain intact that delicate faculty for reproducing all the particular merits that women's work possesses.

Parre is the only part of the Bergamasco district where the peasant costume still obtains. Its austere and almost monkish character justifies the legend attributing its origin to a vow made in olden times to exorcise some epidemic. This costume of the Bergamasco highlands has one curious peculiarity in common with a dress worn in the Southern Apennines; namely, the way in which the breast is repressed and tightened in as if to denote penitence. This habit of dress is found both at Parre and at Scanno in the Abruzzi. Throughout Crociaria and Brienza peasant women in general leave the breast free and scarcely supported even by their bodice; whilst in Sardinia not only is the bosom left entirely unconfined, but it is emphasised by means of a cord outlining the bust. But, of course, this does not imply penance in the case of the women

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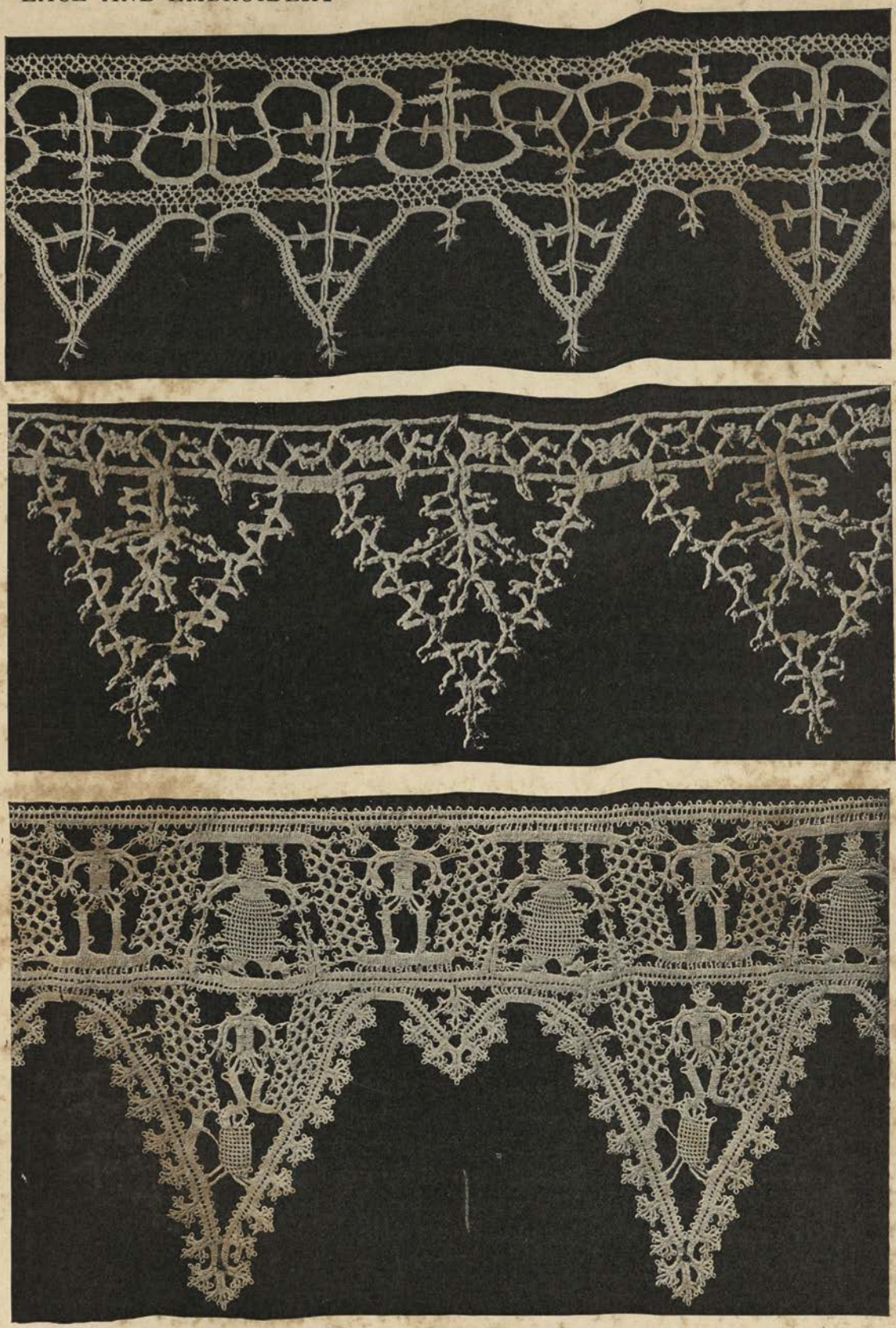
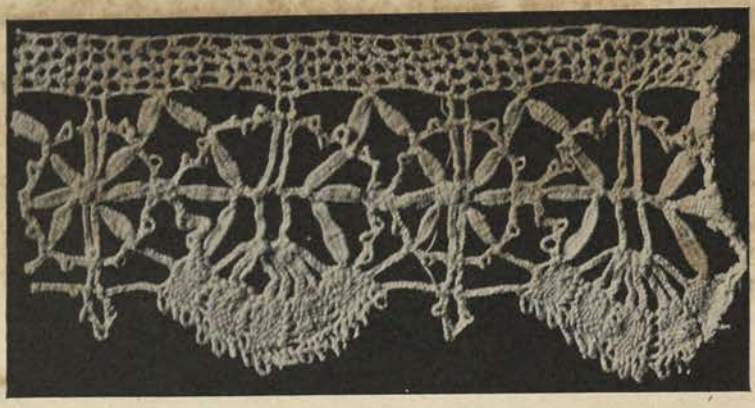
of Scanno and Parre any more than the Sardinian mode of dress implies that the wearers are coquettes.

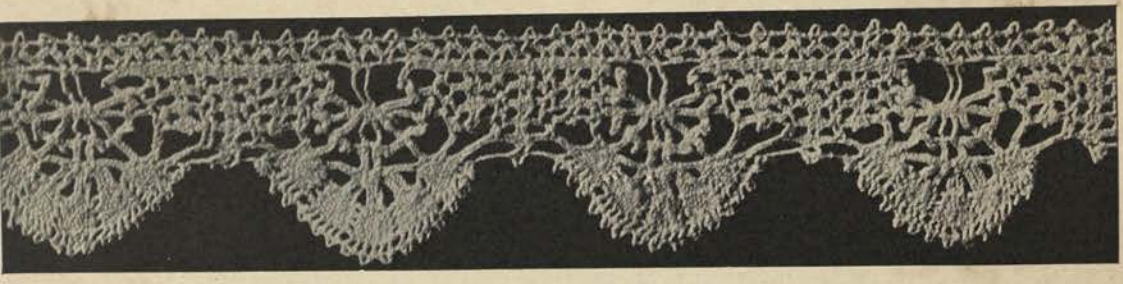
The Parre costume consists of a chemisette, the seams of which are embroidered with the *punto avorio* or *punto saraceno* (ivory or maize stitch) which is found in Valsesia. At the neck it is thrown open and the lapels worked with designs. The bodice is of a brown hue and worn very tight, being laced-up with cord, or, on holidays, with coloured ribbons. The pleated petticoat is of dark blue wool, the stockings are red, and clogs are worn as footgear. Formerly the aprons were embroidered with coloured silks, but they are now of plain white muslin. The women of Parre adorn their heads with large brass-headed pins and intertwine silk ribbons in their hair. Married women wear embroidered veils, square in shape, whilst widows wear them long and unadorned. In the cold weather the women don white woollen jackets trimmed along the seams with red stitches ; these coats vary in length and are worn longer in the case of married women than of girls.

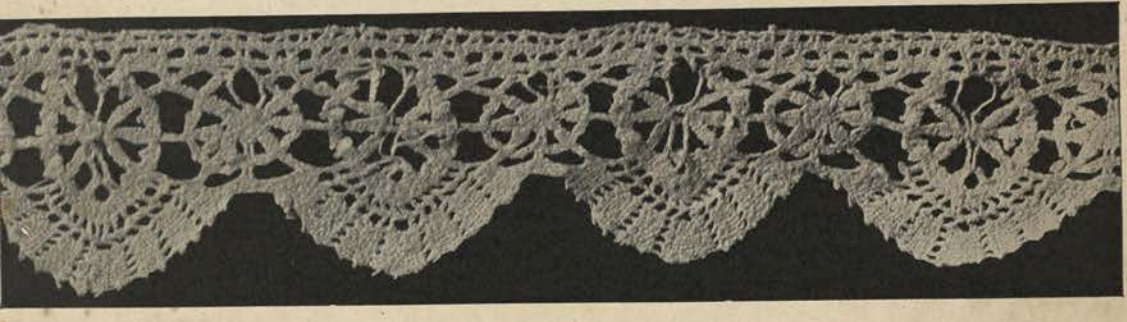
LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

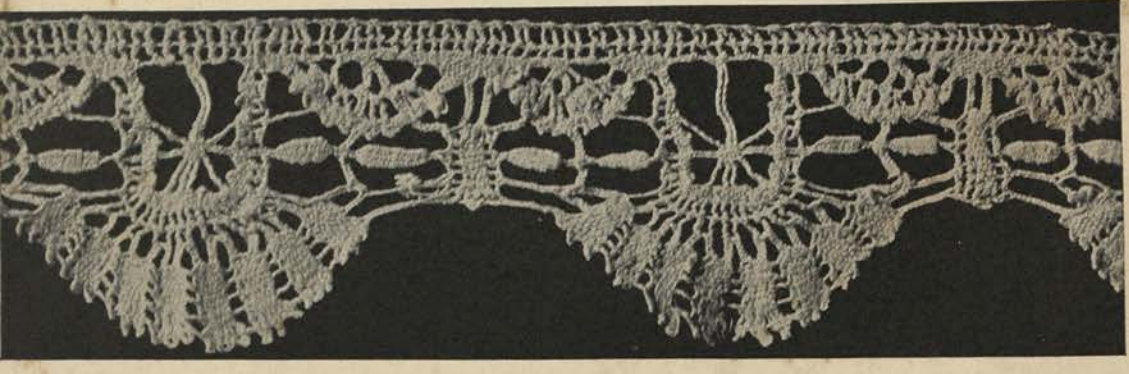


92 TO 94 PILLOW-LACE FROM SANSEPOLCRO, UMBRIA

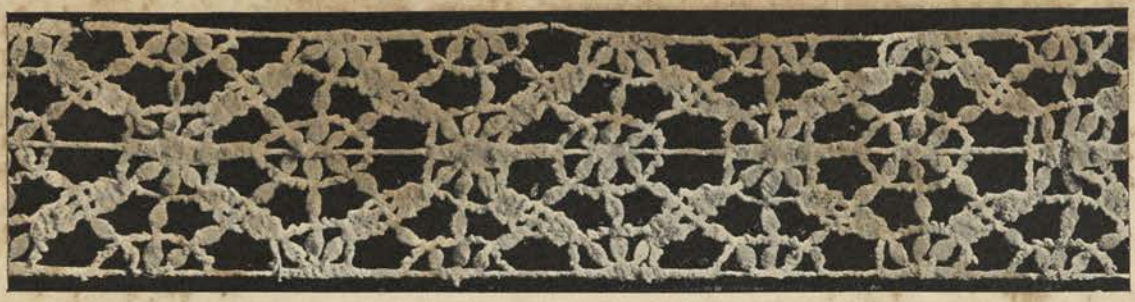


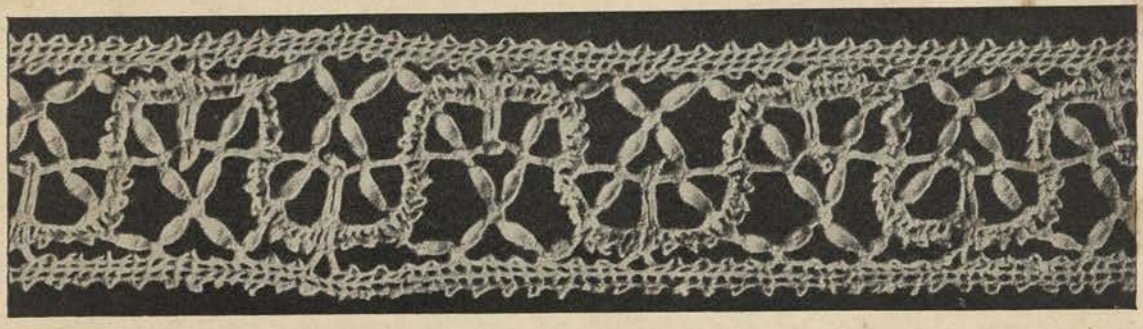


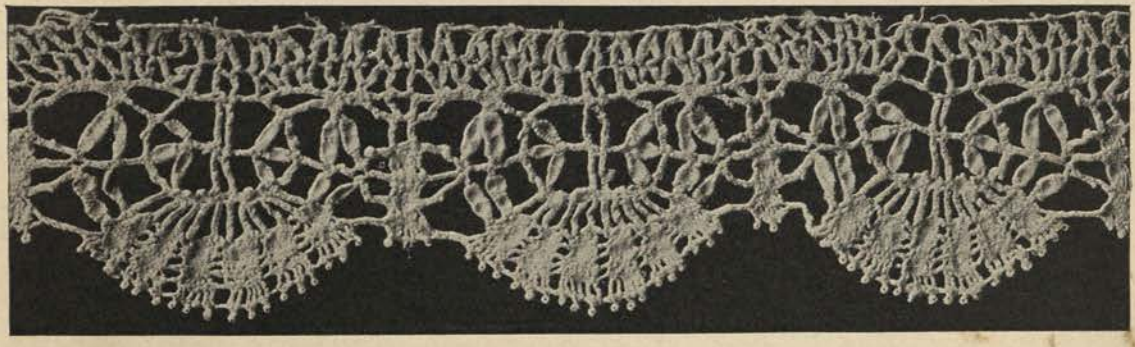


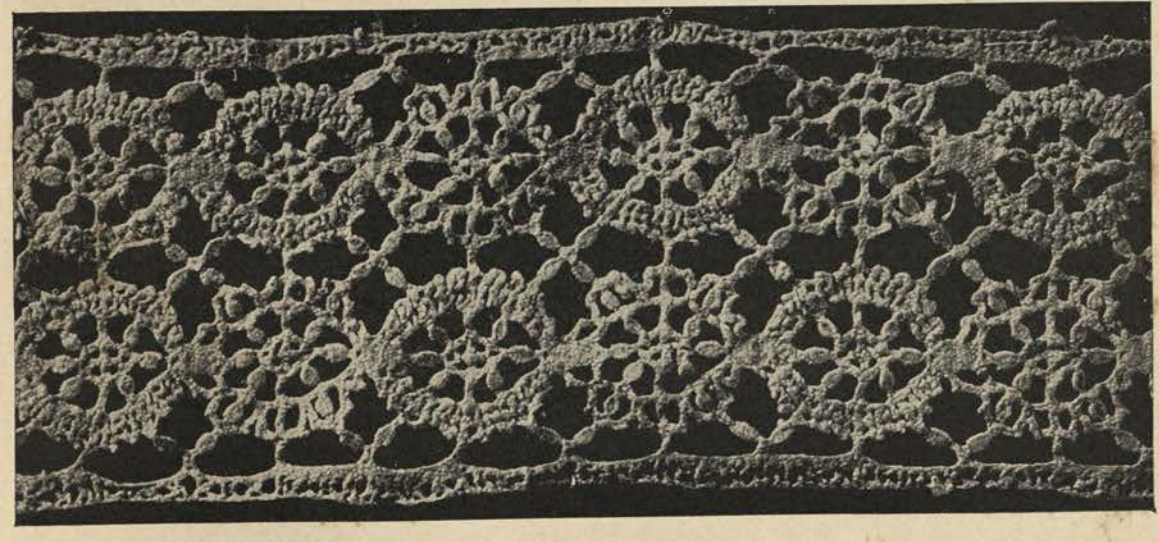


95 TO 98 PILLOW-LACE FROM LOMBARDY, LIGURIA AND ABRUZZO

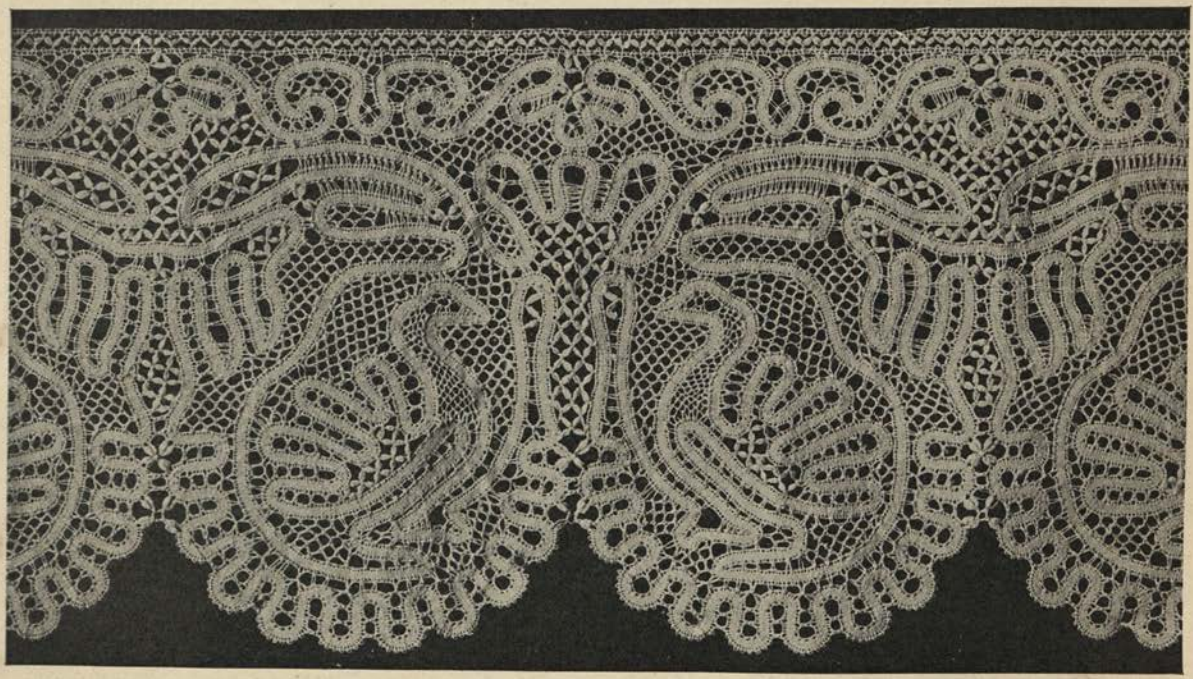






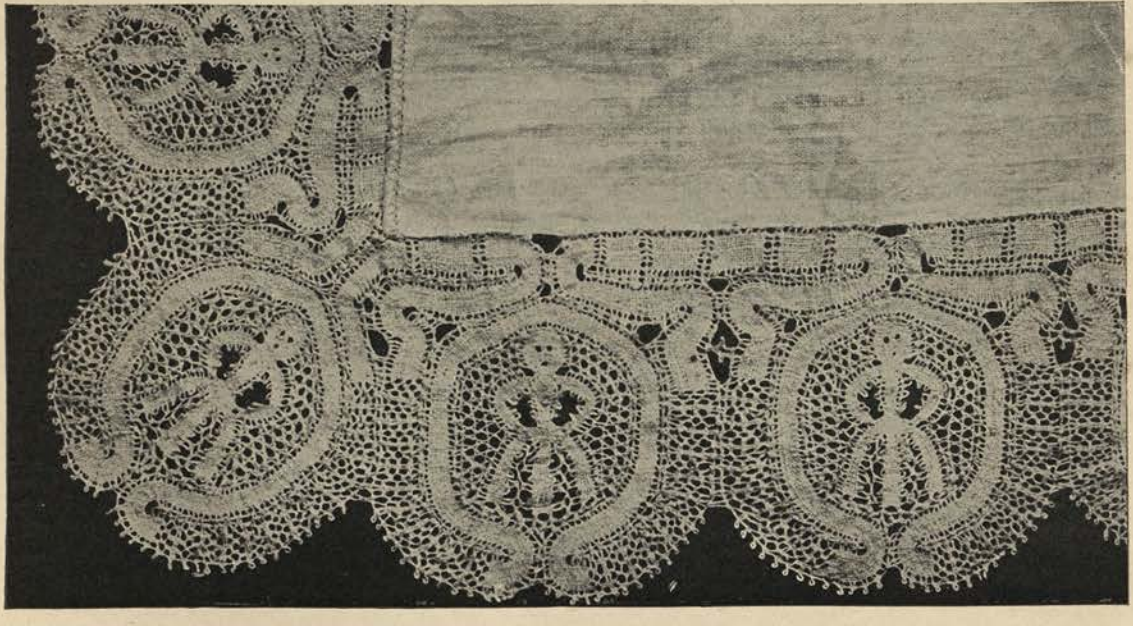


99 TO 102 PILLOW-LACE FROM LOMBARDY, LIGURIA AND ABRUZZO



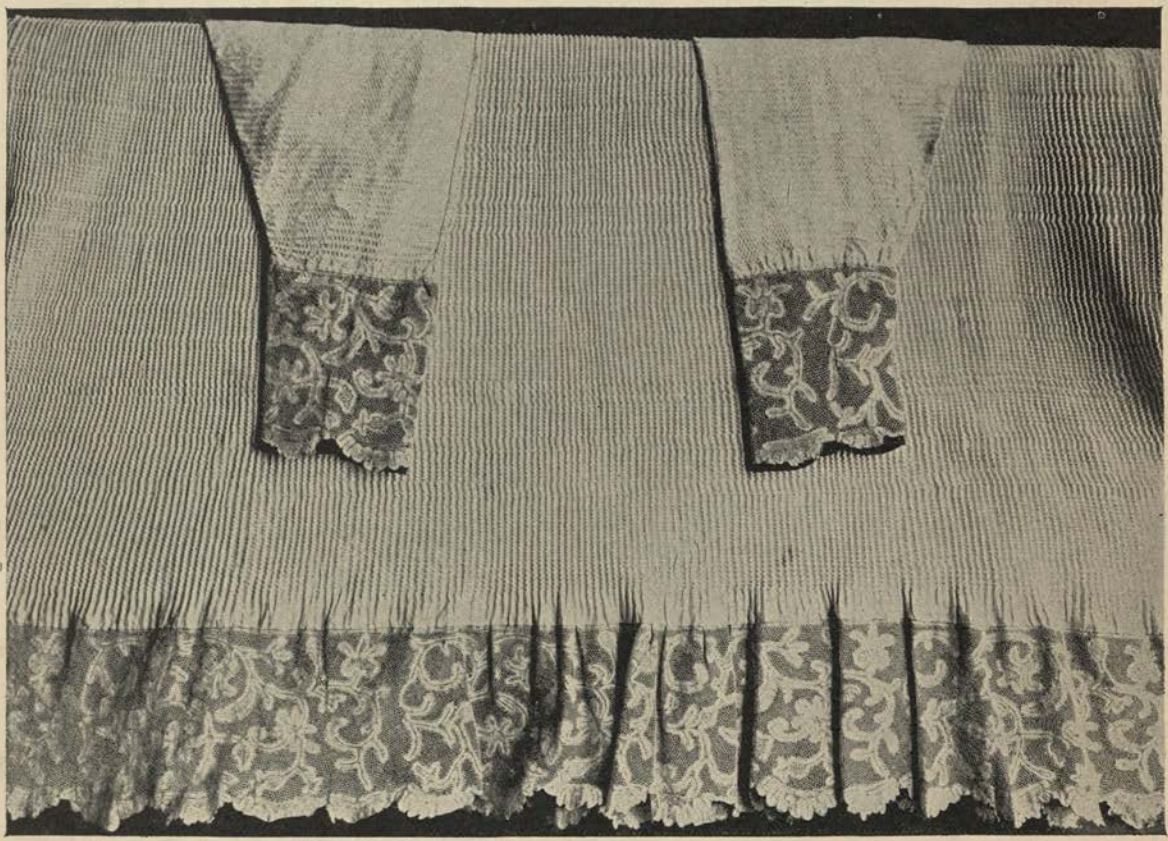
103 TO 105 PILLOW-LACE FROM PESCOCOSTANZO, ABRUZZO

106 AND 107 PILLOW LACE FROM AQUILA, ABRUZZO

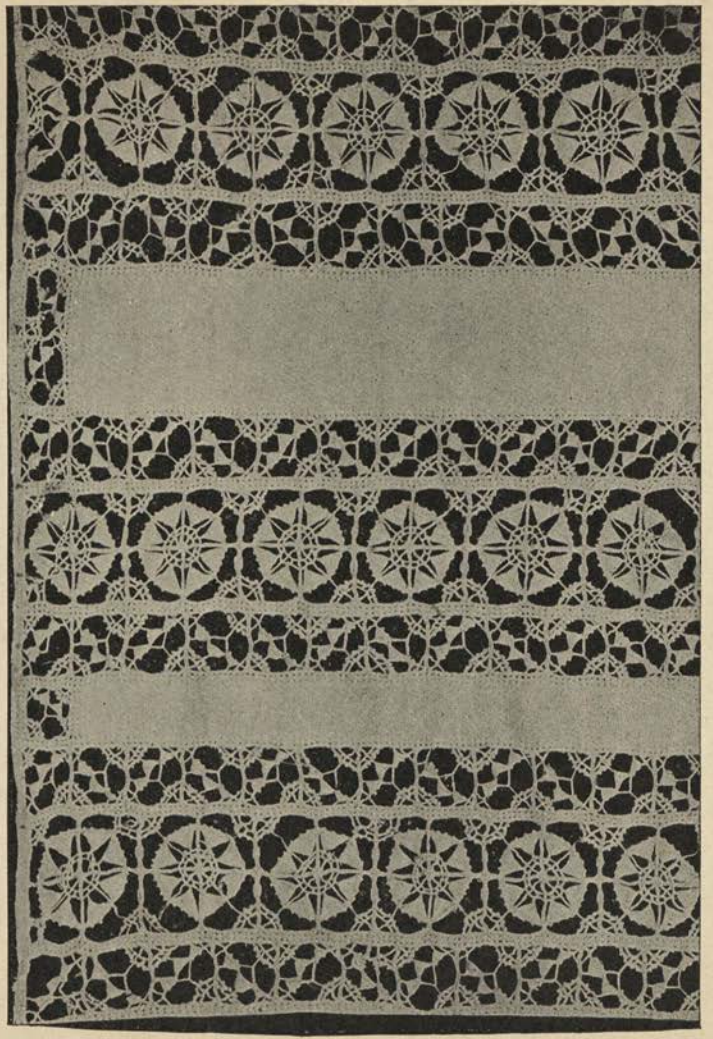


108 PILLOW-LACE BORDER OF BED-SPREAD, FROM PESCOCOSTANZO, ABRUZZO

109 COLLAR OF OLD NEEDLEPOINT LACE, FROM ABRUZZO

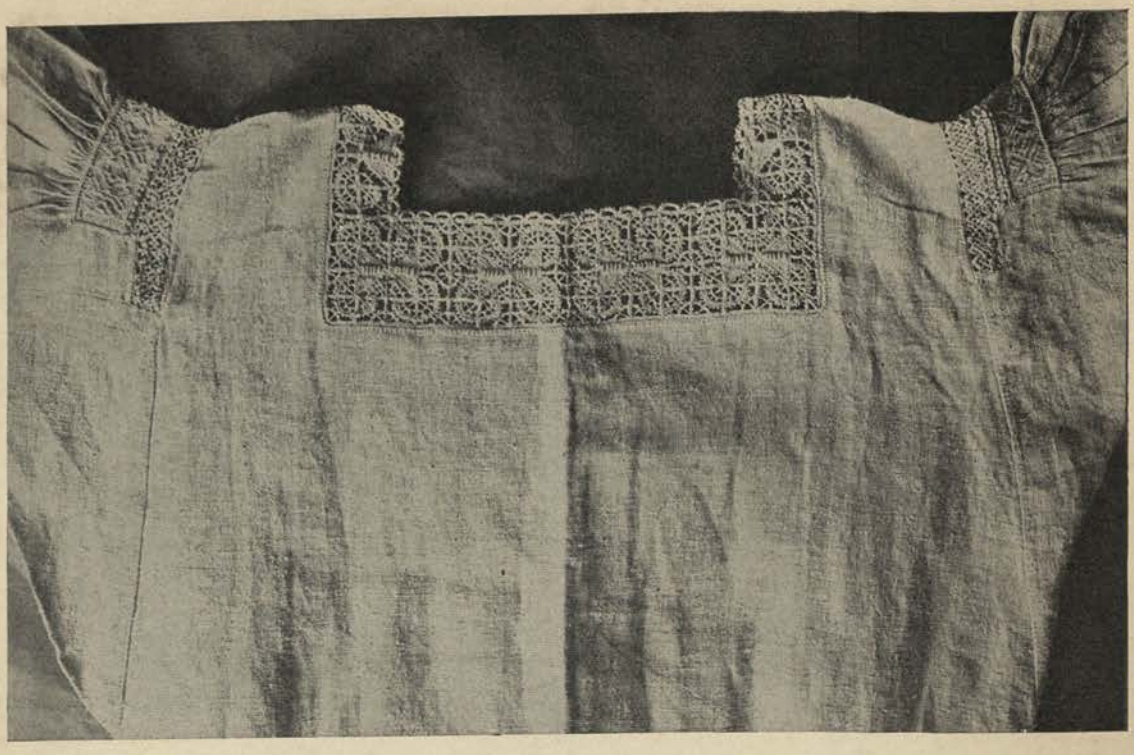


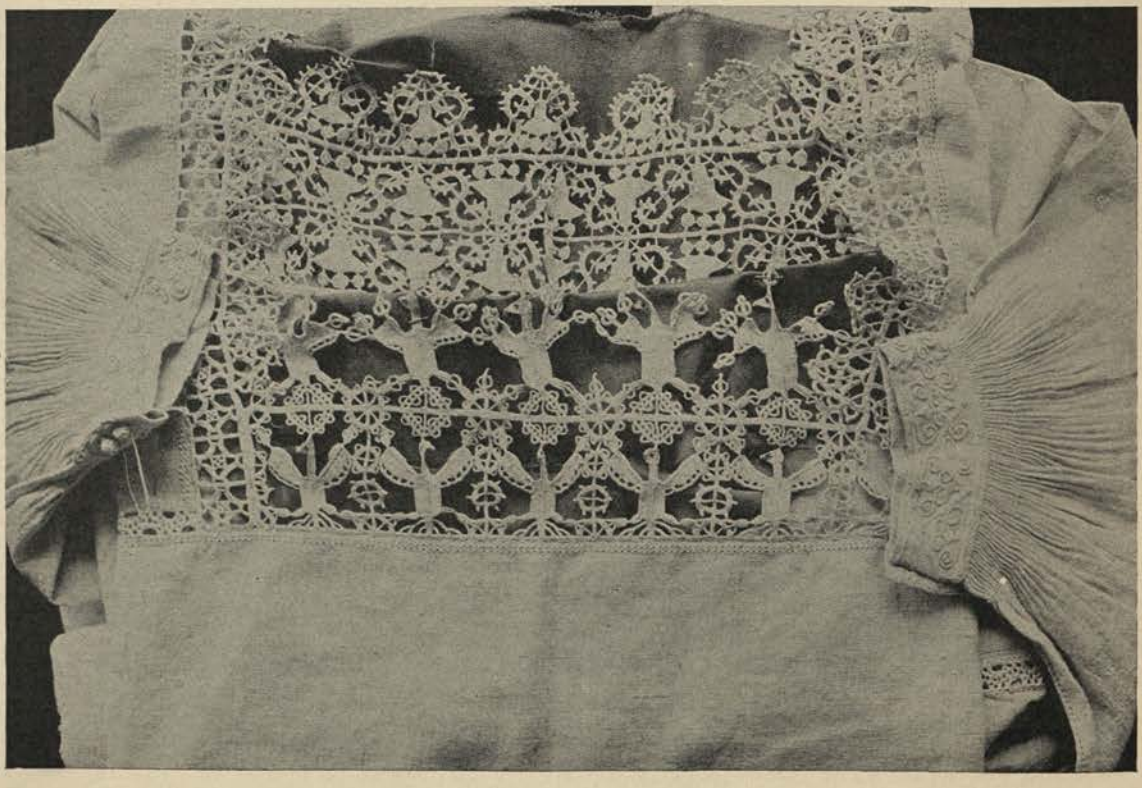
110 PRIEST'S SHIRT TRIMMED WITH PILLOW-LACE, FROM AQUILA, ABRUZZO



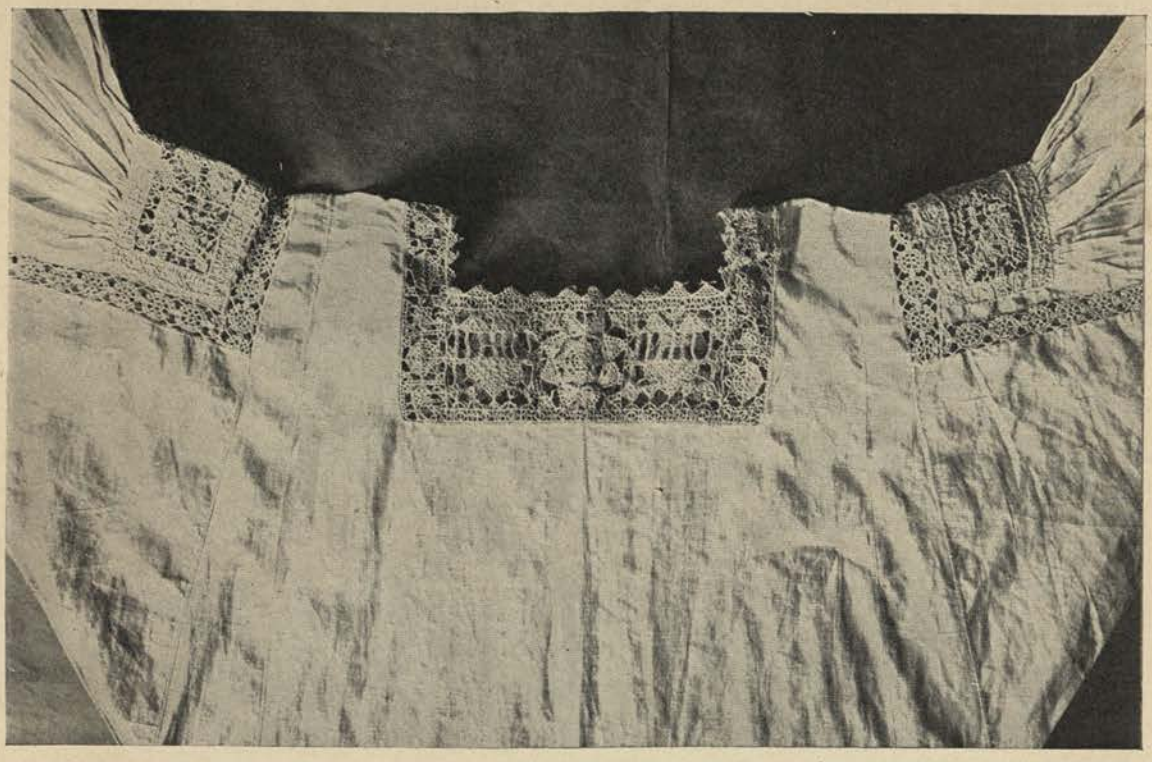
111 TOWEL WITH LACE TRIMMING (RETICELLA)
(*From the Industrie Femminile Collection*)

112 APRON WITH CUT-WORK LACE BORDER, FROM ABRUZZO



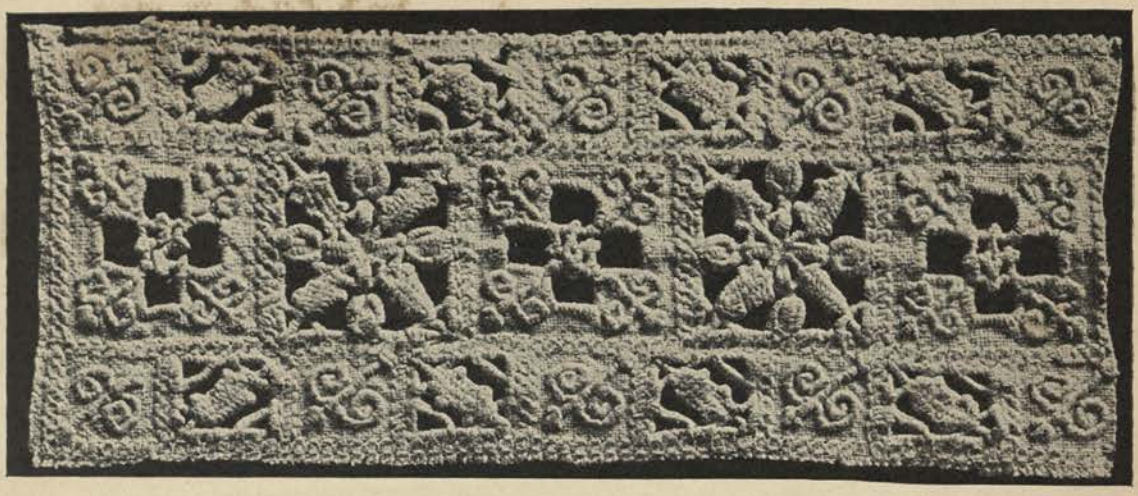


113 AND 114 SHIRTS TRIMMED WITH CUT-WORK LACE, FROM SOUTH ITALY

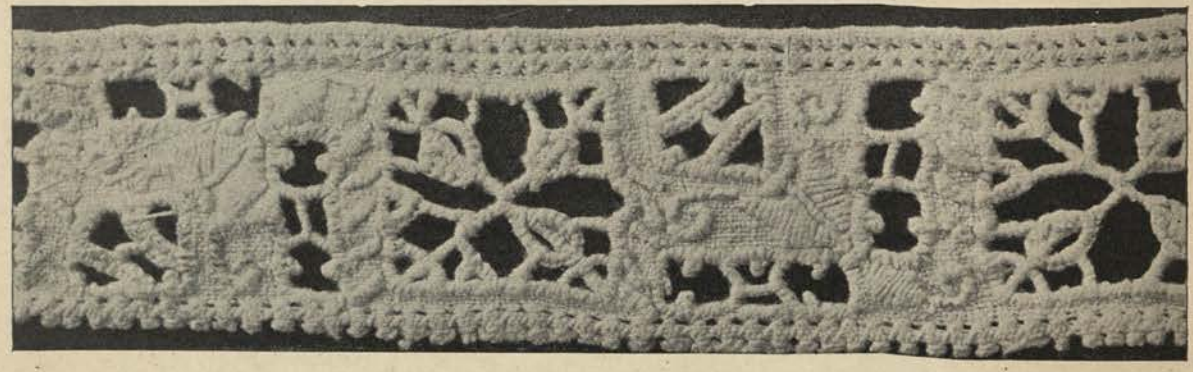


115 SHIRT TRIMMED WITH NEEDLEPOINT AND PILLOW-LACE, FROM CAMPAGNA, ROME

116 DETAIL OF ABOVE SHIRT



117 LACEWORK (PUNTO TAGLIATA)



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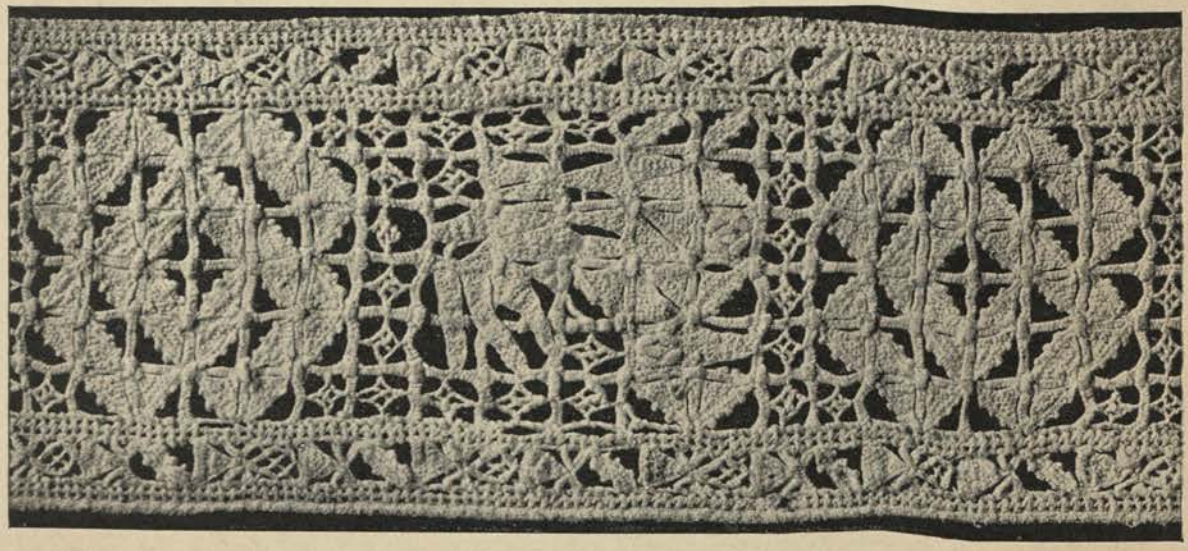
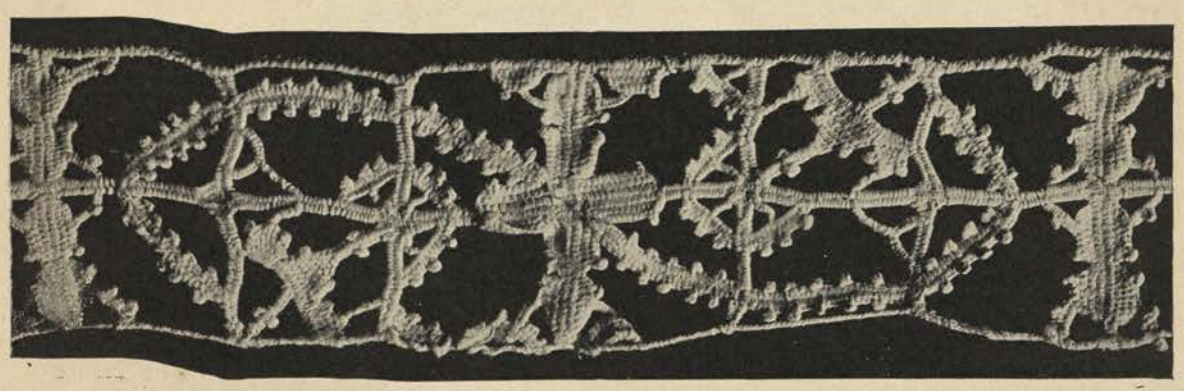
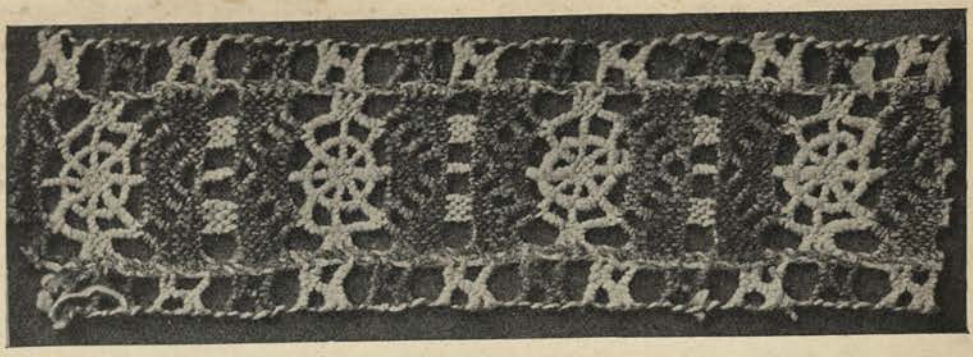


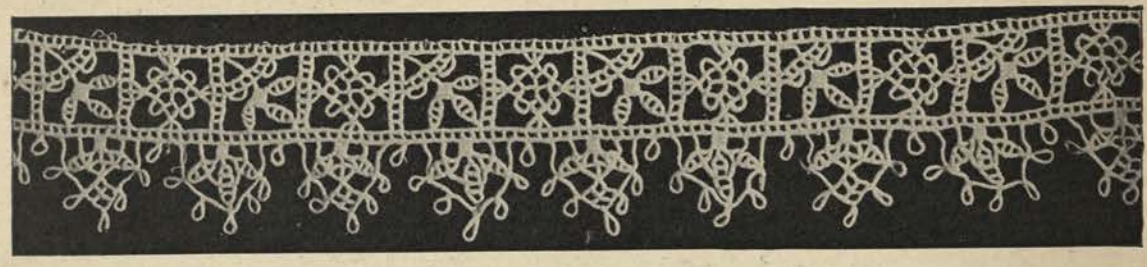
119 LACEWORK (RETICELLA)

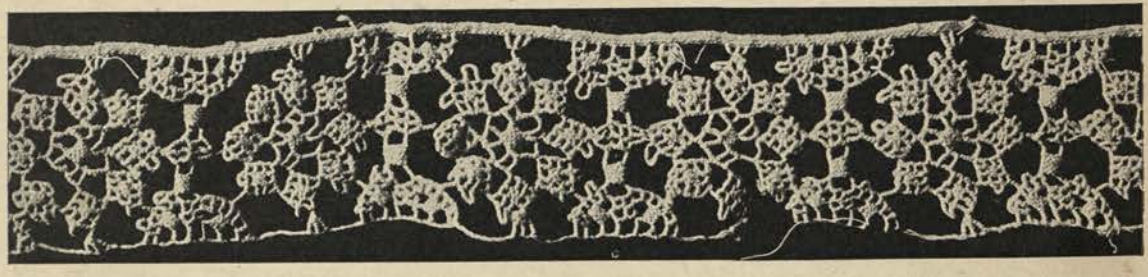
120 AND 121 LACEWORK (RETICELLA)

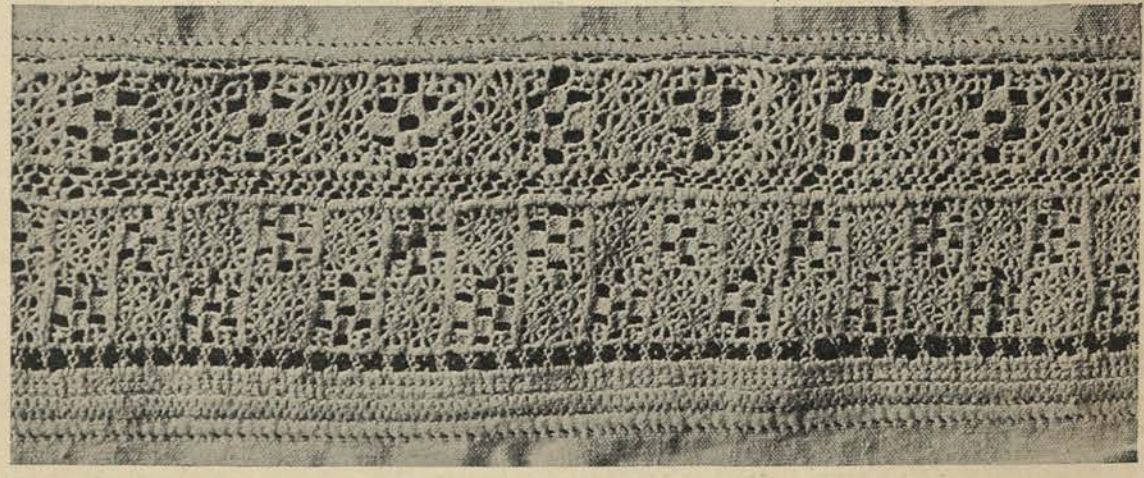


122 AND 123 NEEDLEPOINT LACE

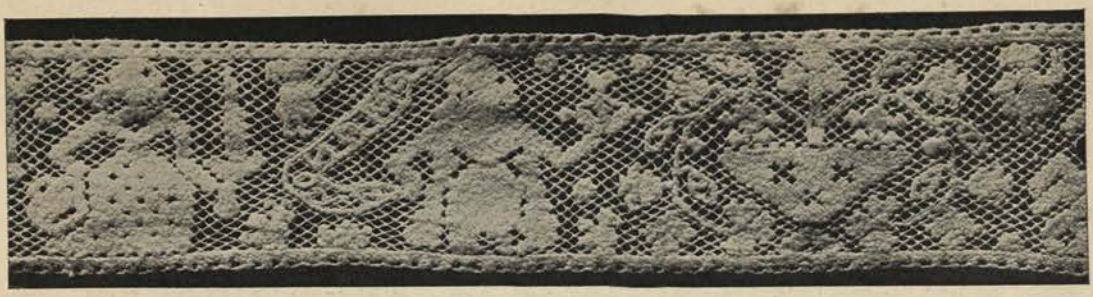








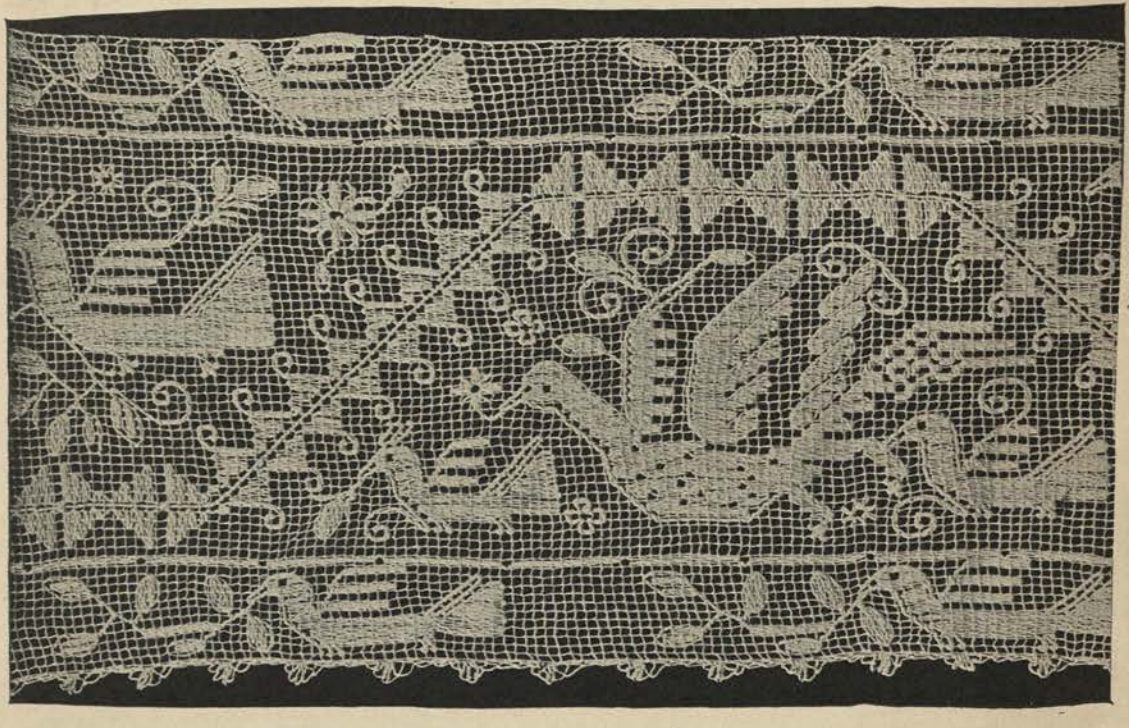
124 TO 127 NEEDLEPOINT LACE FROM VALSESIA



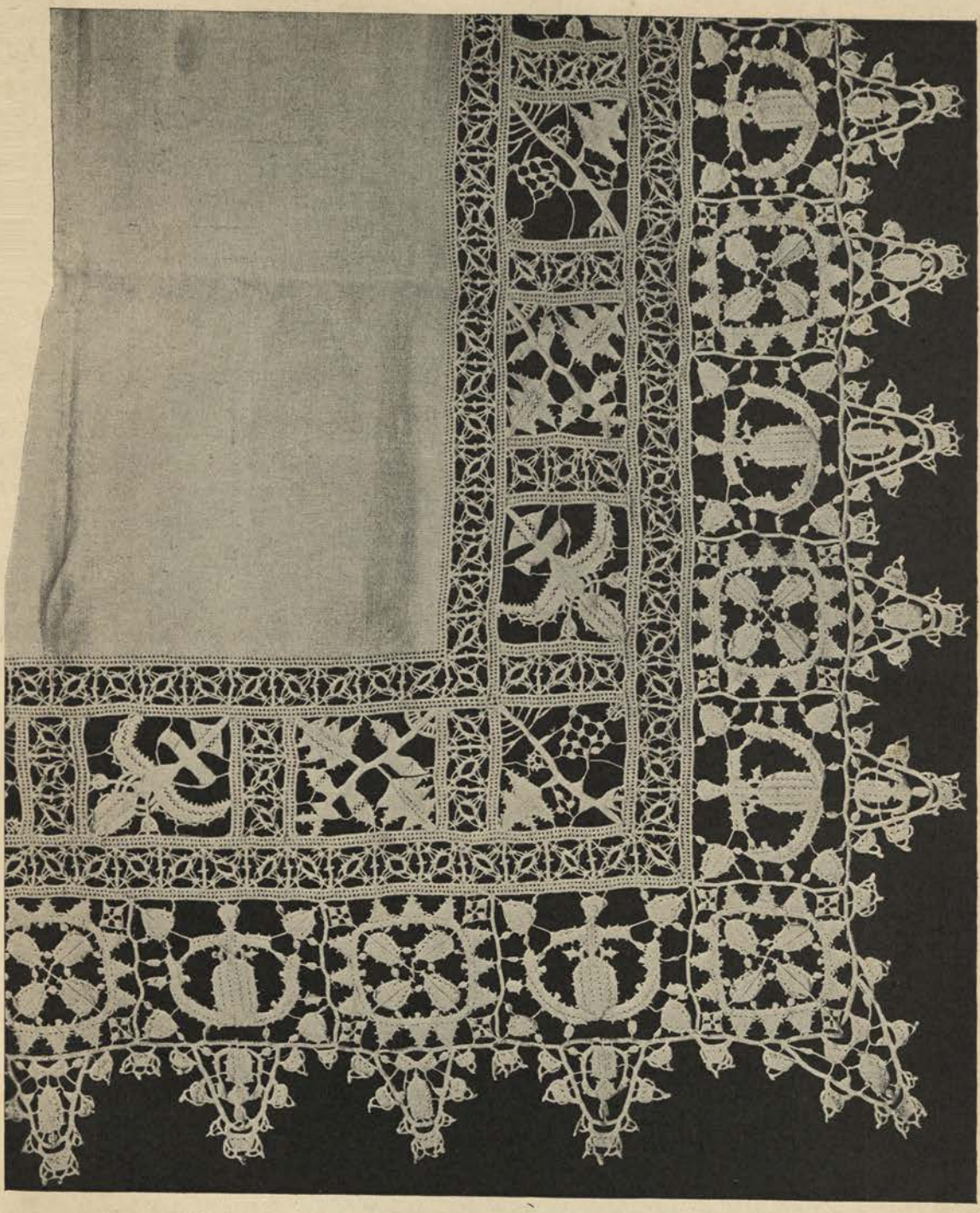
128 LACEWORK (PUNTO A MAGLIA), FROM LOMBARDY

129 AND 130 FILET LACE FROM LOMBARDY

131 NET-LACE FOR BED-CANOPY, FROM SARDINIA



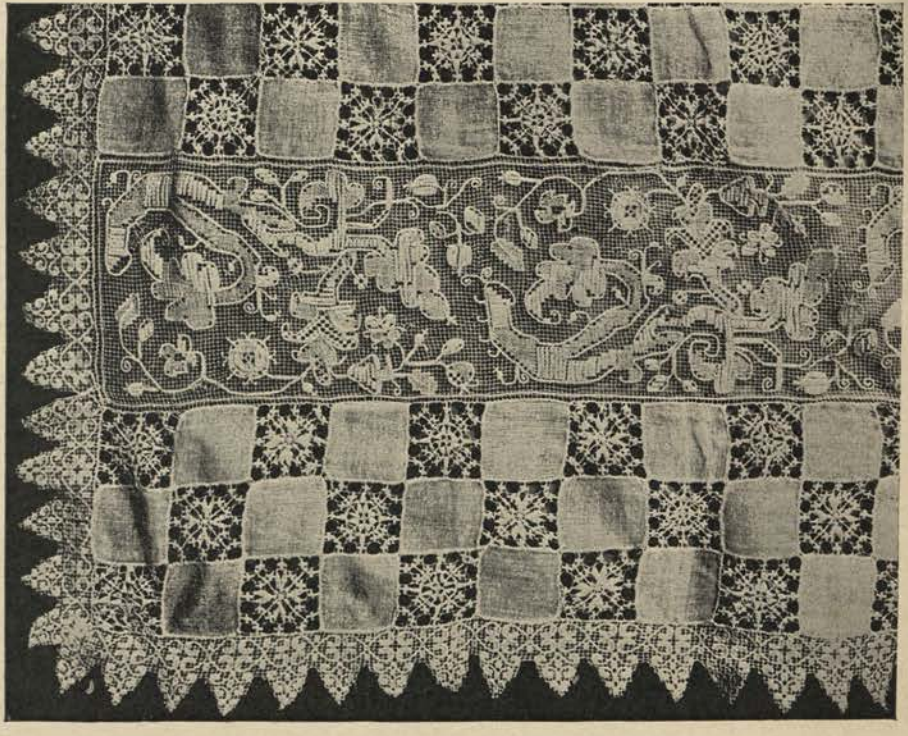
132 NET-LACE FOR BED-CANOPY, FROM SARDINIA



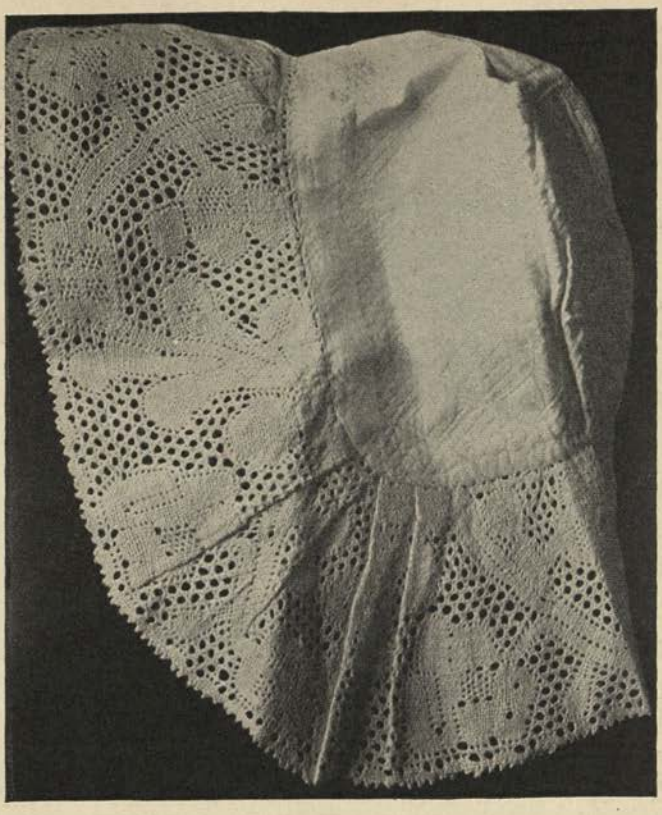
(From the Industrie Femminile Collection)

133 NEEDLEPOINT LACE FROM SARDINIA

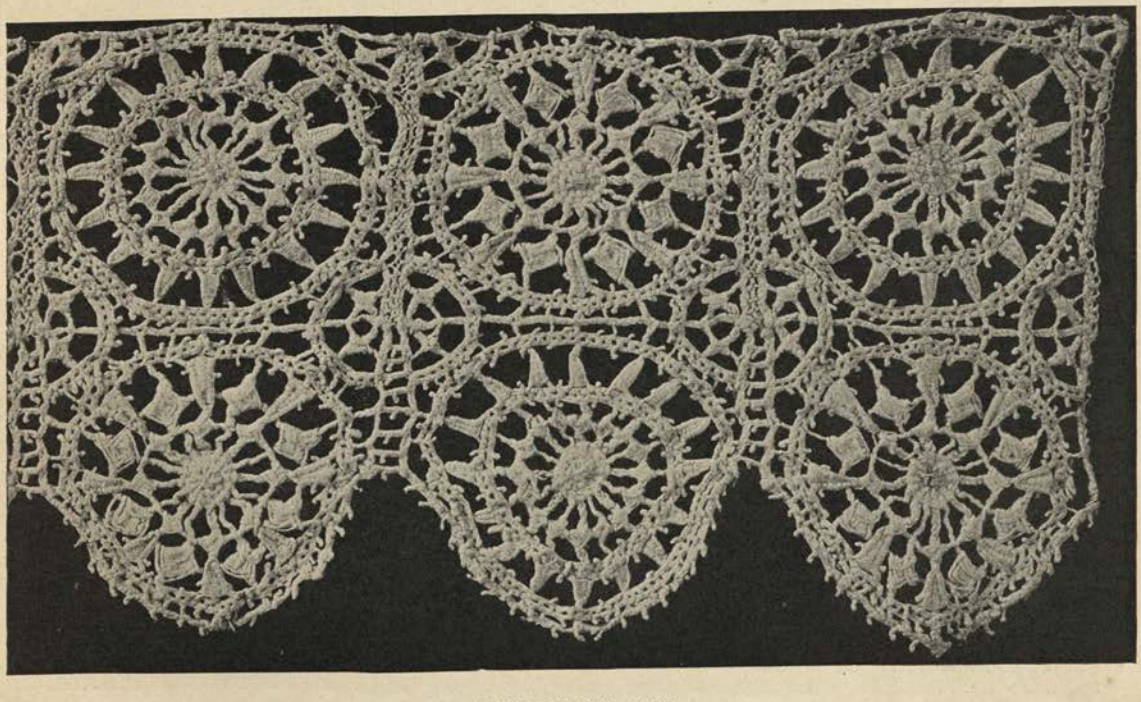
134 CUSHION WITH BORDER OF NEEDLEPOINT AND PILLOW-LACE, FROM SARDINIA



135 LINEN BED-SPREAD WITH NET-LACE PANEL AND SQUARES OF RETICELLA, FROM ABRUZZO

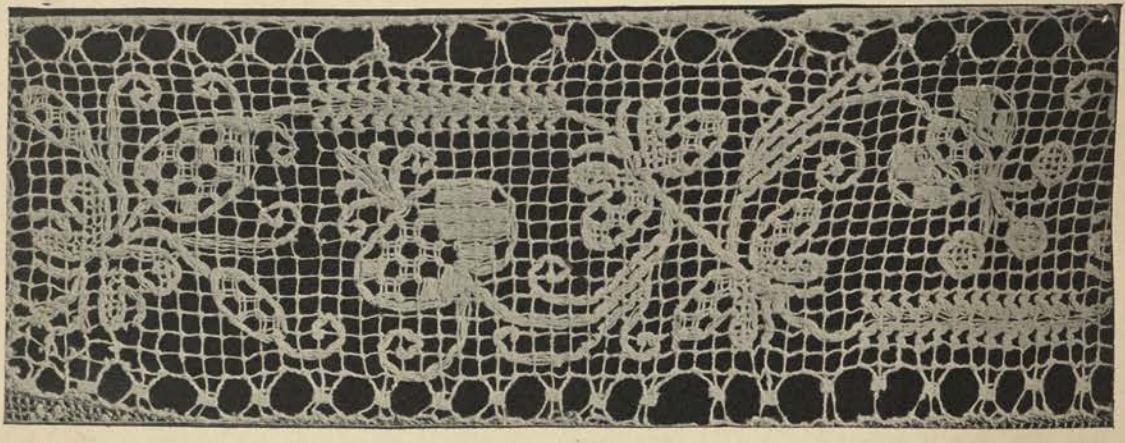


136 PILLOW-LACE BONNET FROM PIEDMONT

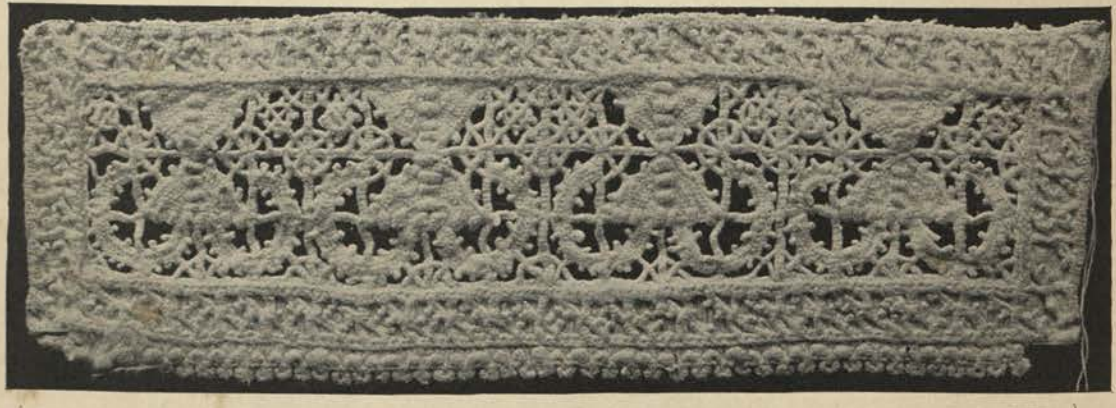


137 NEEDLEPOINT LACE

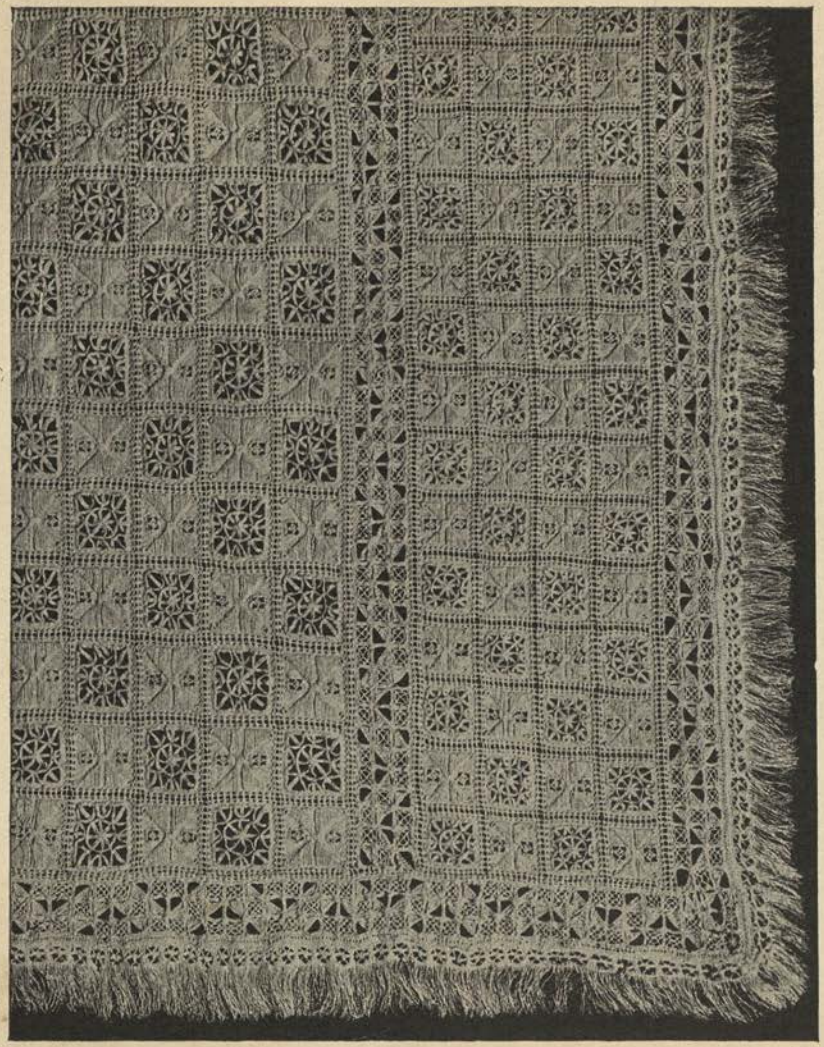
138 SCHOOL OF PILLOW-LACE, FAGAGNA

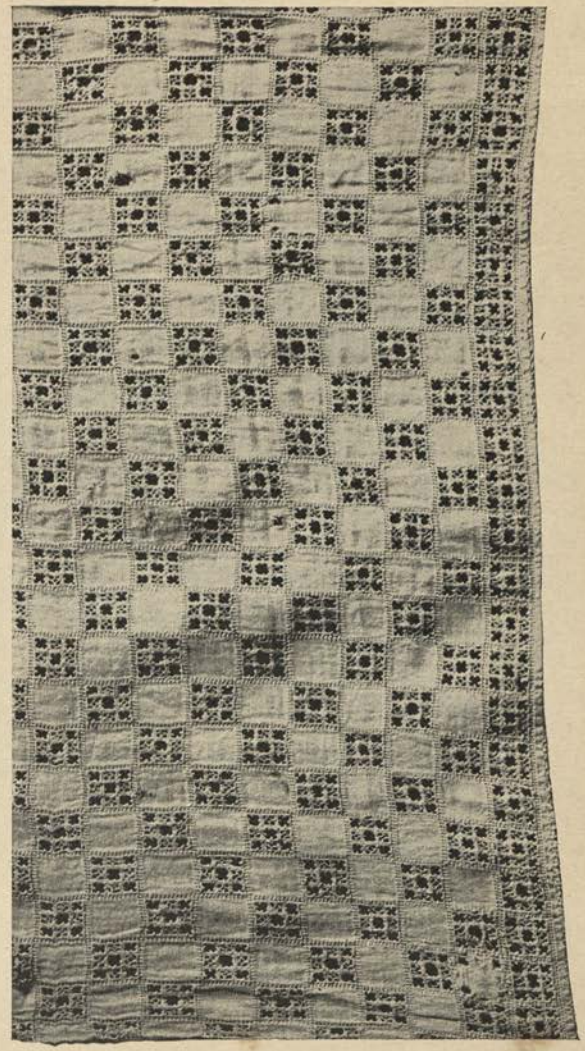


139 NET-LACE FROM SARDINIA
(*From the Industrie Femminile Collection*)



140 LACE WRIST-BAND (PUNTO TAGLIATA) FOR A SHIRT, FROM SOUTH ITALY

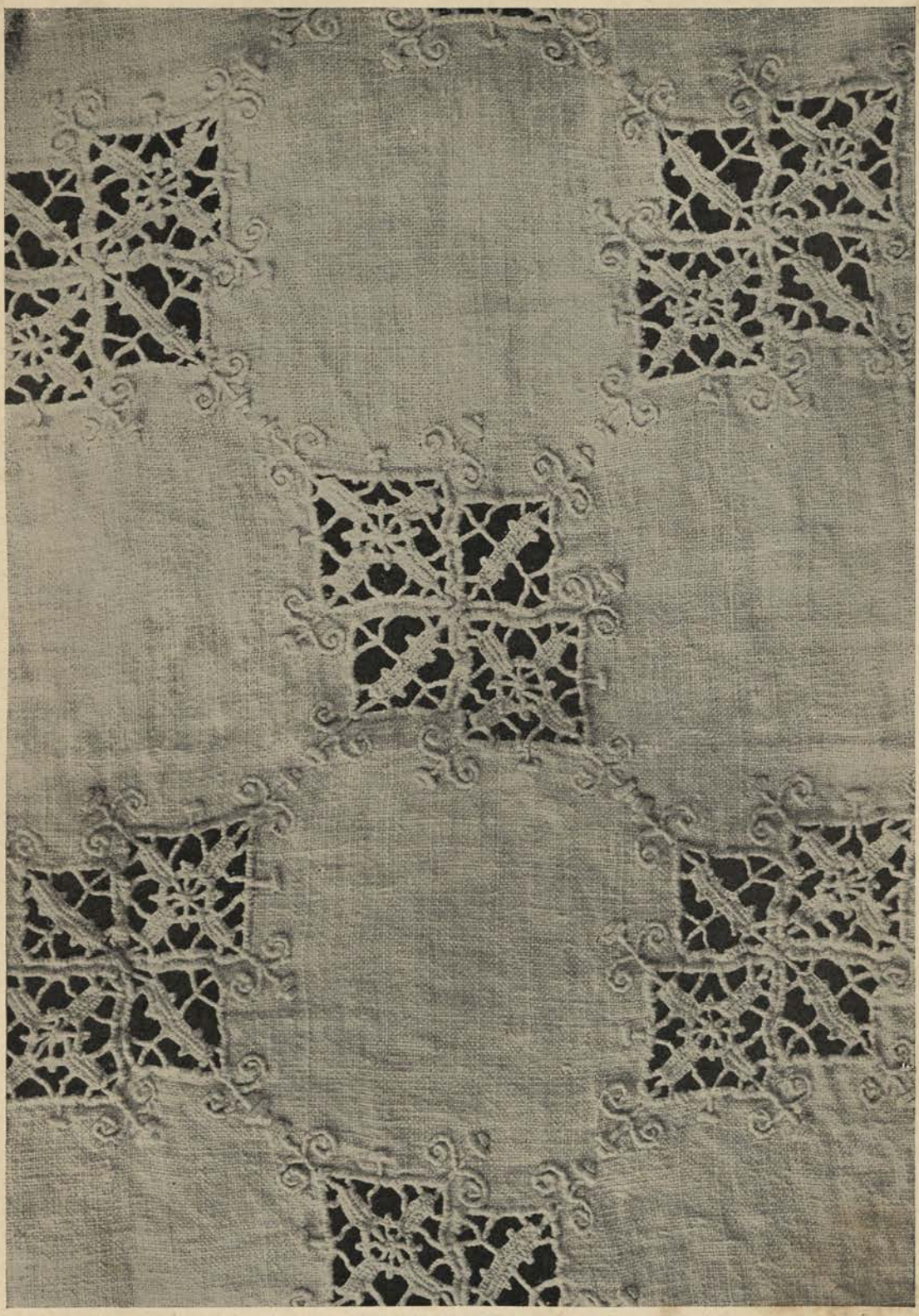




141 AND 142 LINEN BED-SPREADS WITH CUT-WORK LACE SQUARES

143 DRAWN THREAD-WORK, FROM SOUTH ITALY

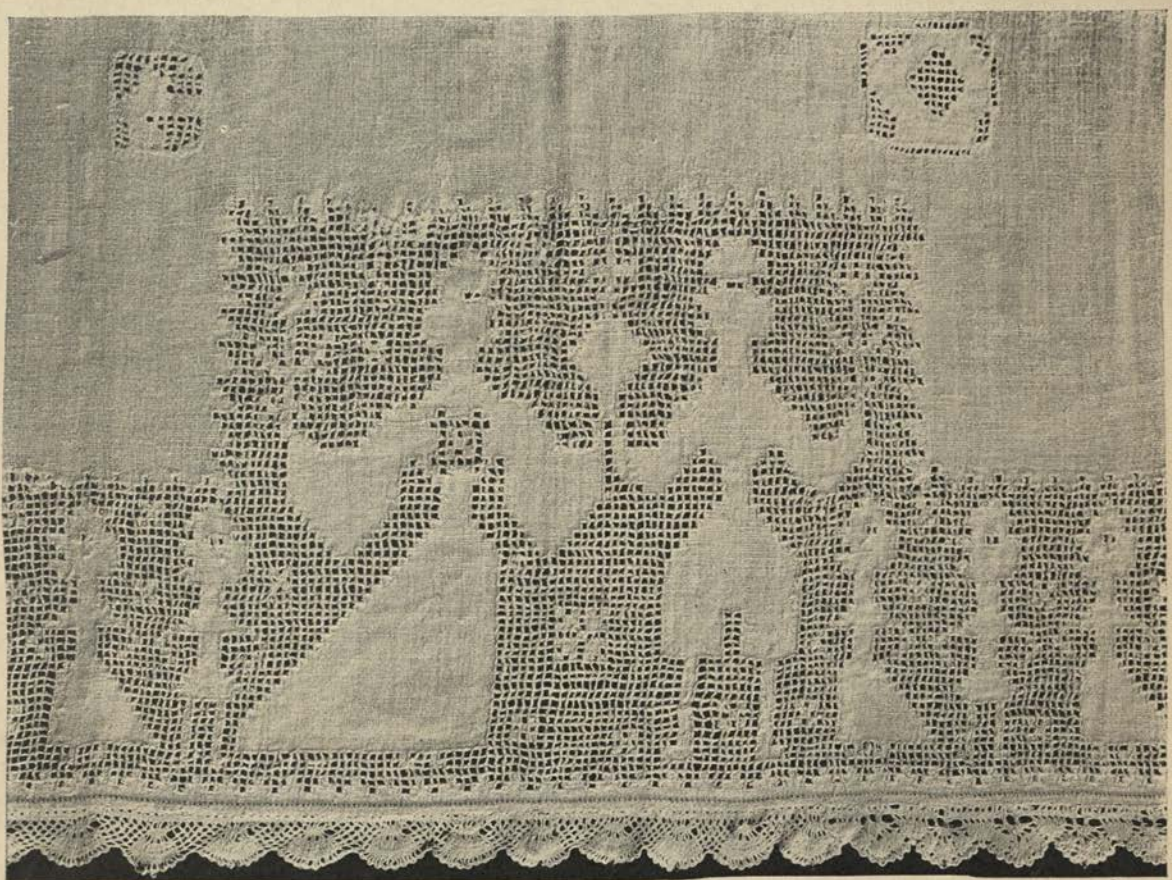
144 DRAWN THREAD-WORK



(From the Industrie Femminile Collection)

145 DRAWN THREAD-WORK

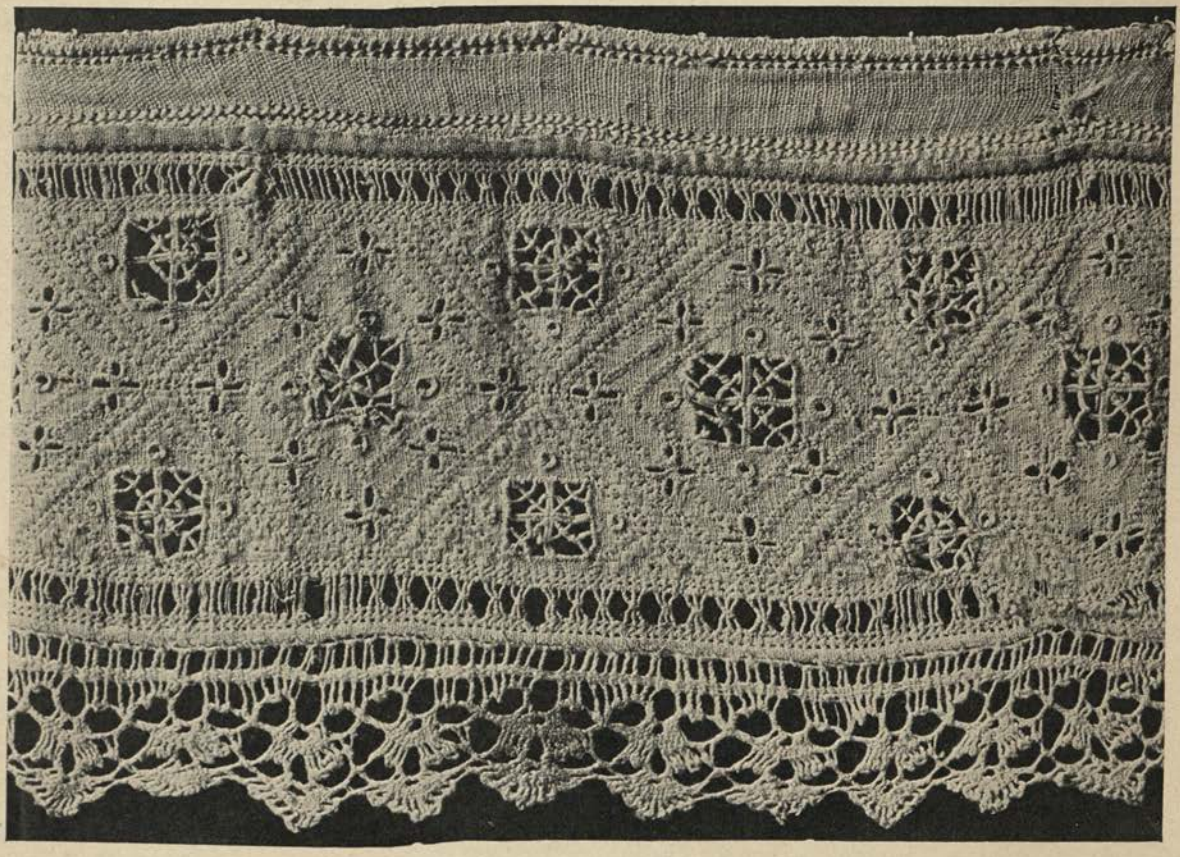
146 DRAWN THREAD-WORK BORDER OF SHEET, FROM SICILY



147 DRAWN THREAD-WORK BORDER OF WEDDING-CLOTH, FROM SICILY

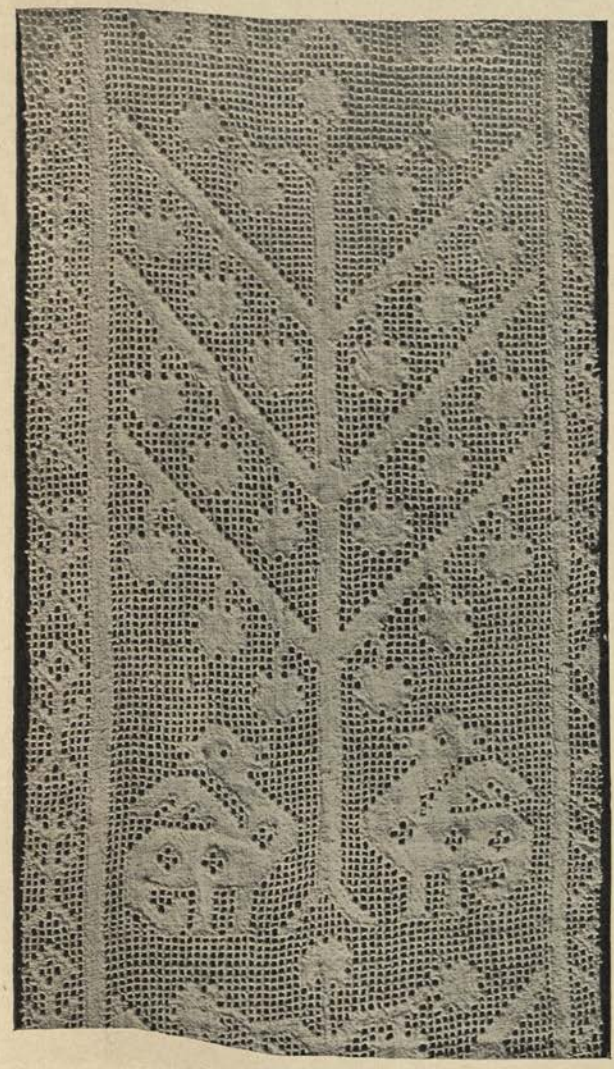
148 DRAWN THREAD-WORK BORDER OF RED SILK CLOTH, FROM SICILY

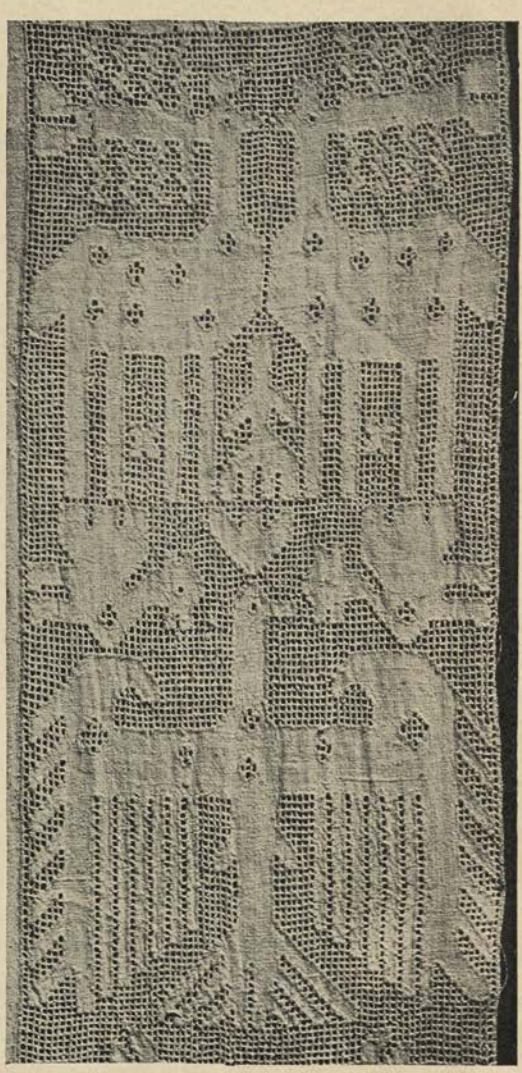
149 DRAWN THREAD-WORK BORDER OF SHEET, FROM SICILY



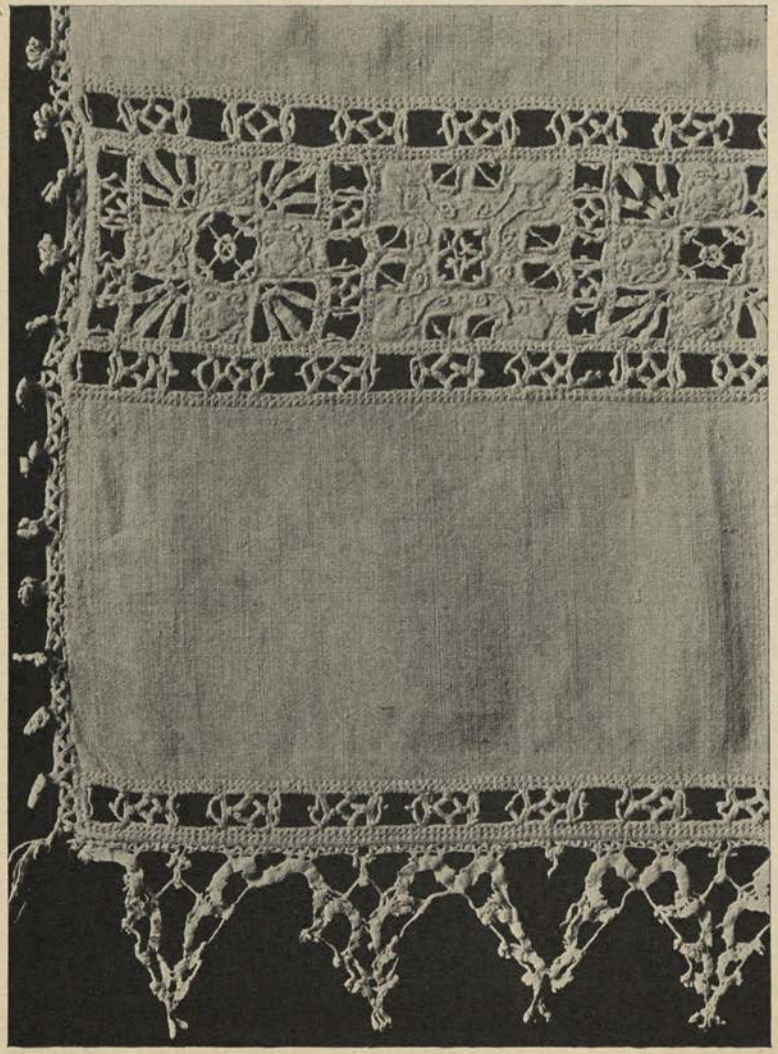
150 DRAWN THREAD-WORK BORDER OF BED-CANOPY

151 BURATTO LACE FROM UMBRIA



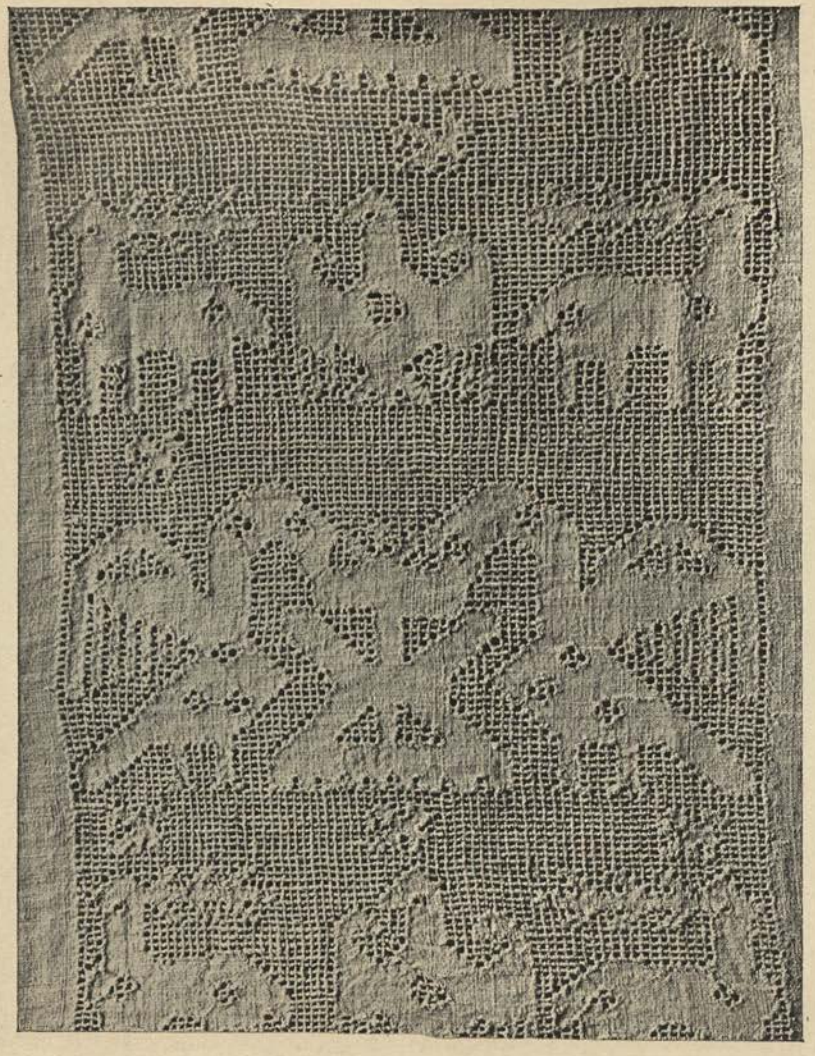


152 AND 153 DRAWN THREAD-WORK BORDERS OF BED-CANOPIES, FROM SICILY

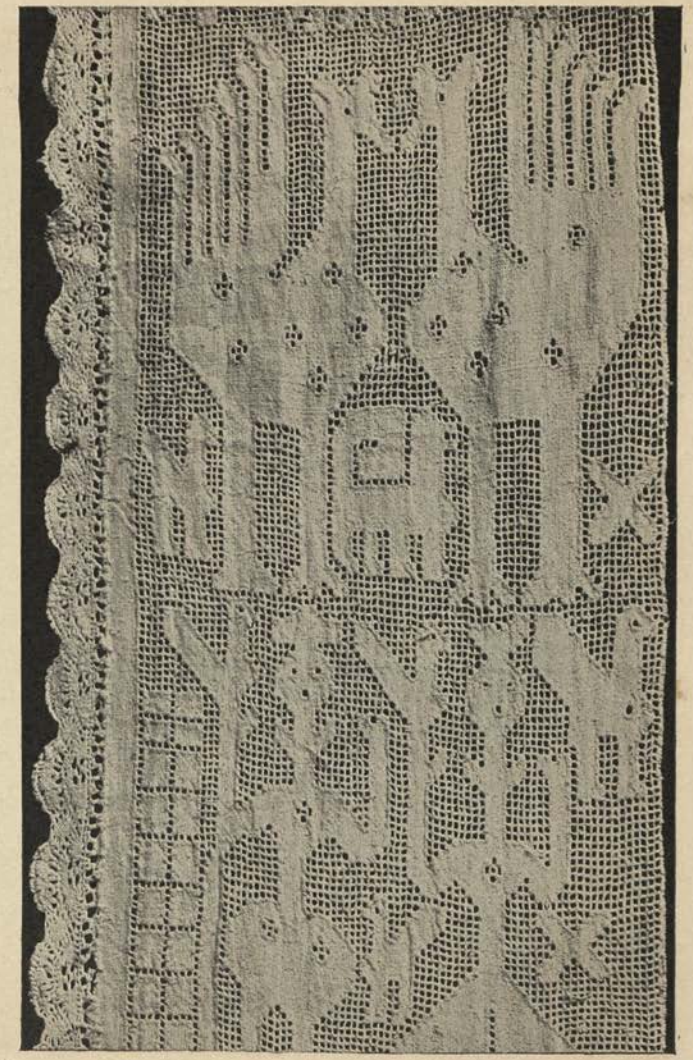


154 DRAWN THREAD-WORK PILLOW-CASE

155 DRAWN THREAD-WORK BORDER OF BED-CANOPY, FROM SICILY



156 DRAWN THREAD-WORK BORDER OF BED-CANOPY, FROM SICILY



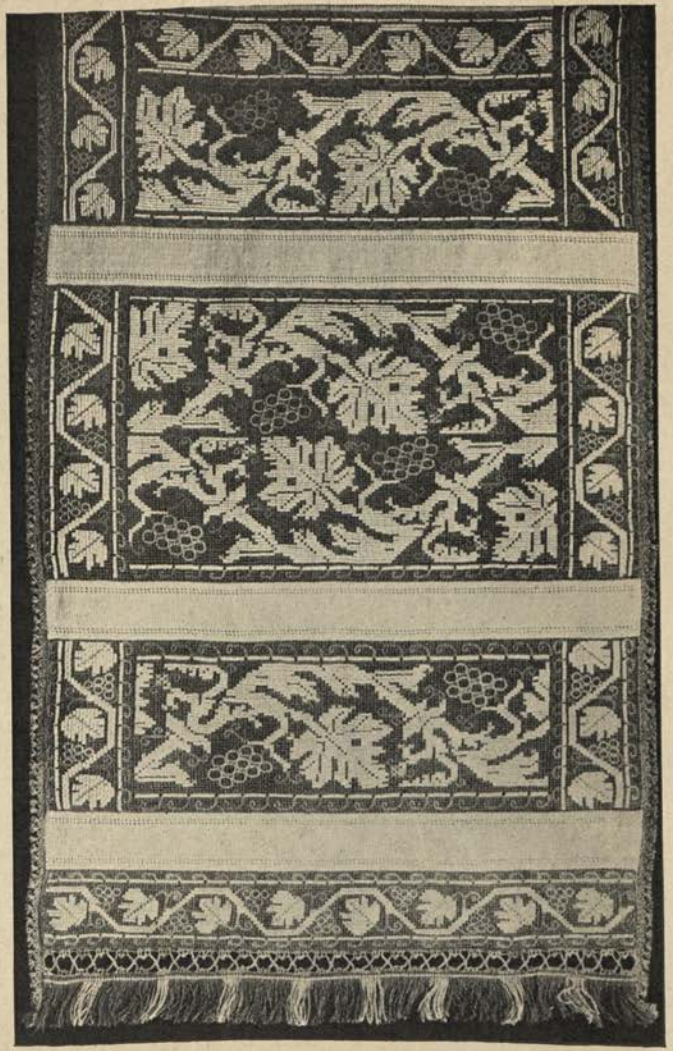
157 DRAWN THREAD-WORK BORDER OF BED-CANOPY, FROM SICILY

158 DRAWN THREAD-WORK BORDER OF ALTAR CLOTH, FROM SARDINIA

159 DRAWN THREAD-WORK BORDER OF SHEET, FROM SARDINIA

160 FILET LACE FROM SARDINIA
(*From the Industrie Femminile Collection*)

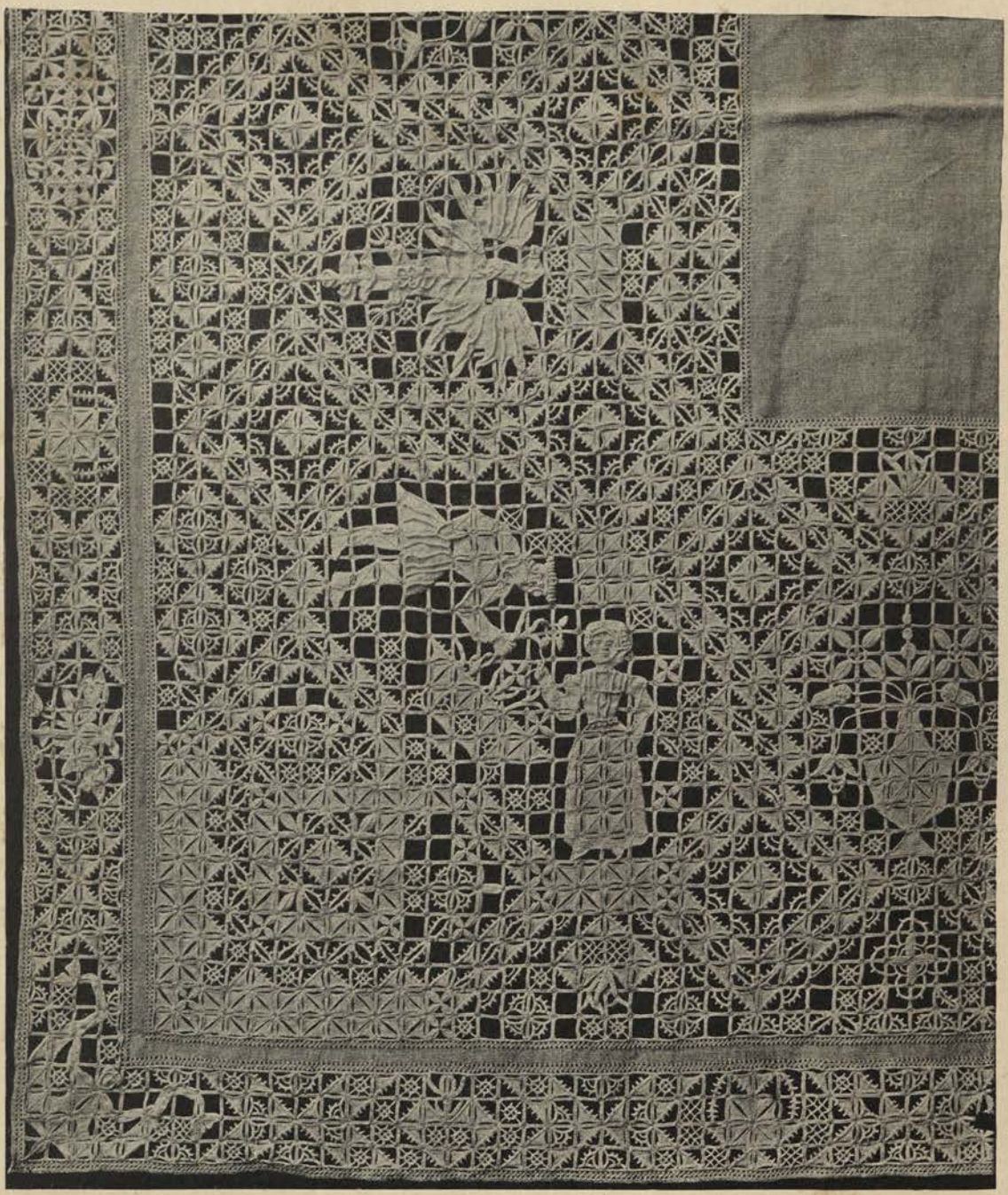
161 FILET LACE FROM SARDINIA
(*From the Industrie Femminile Collection*)



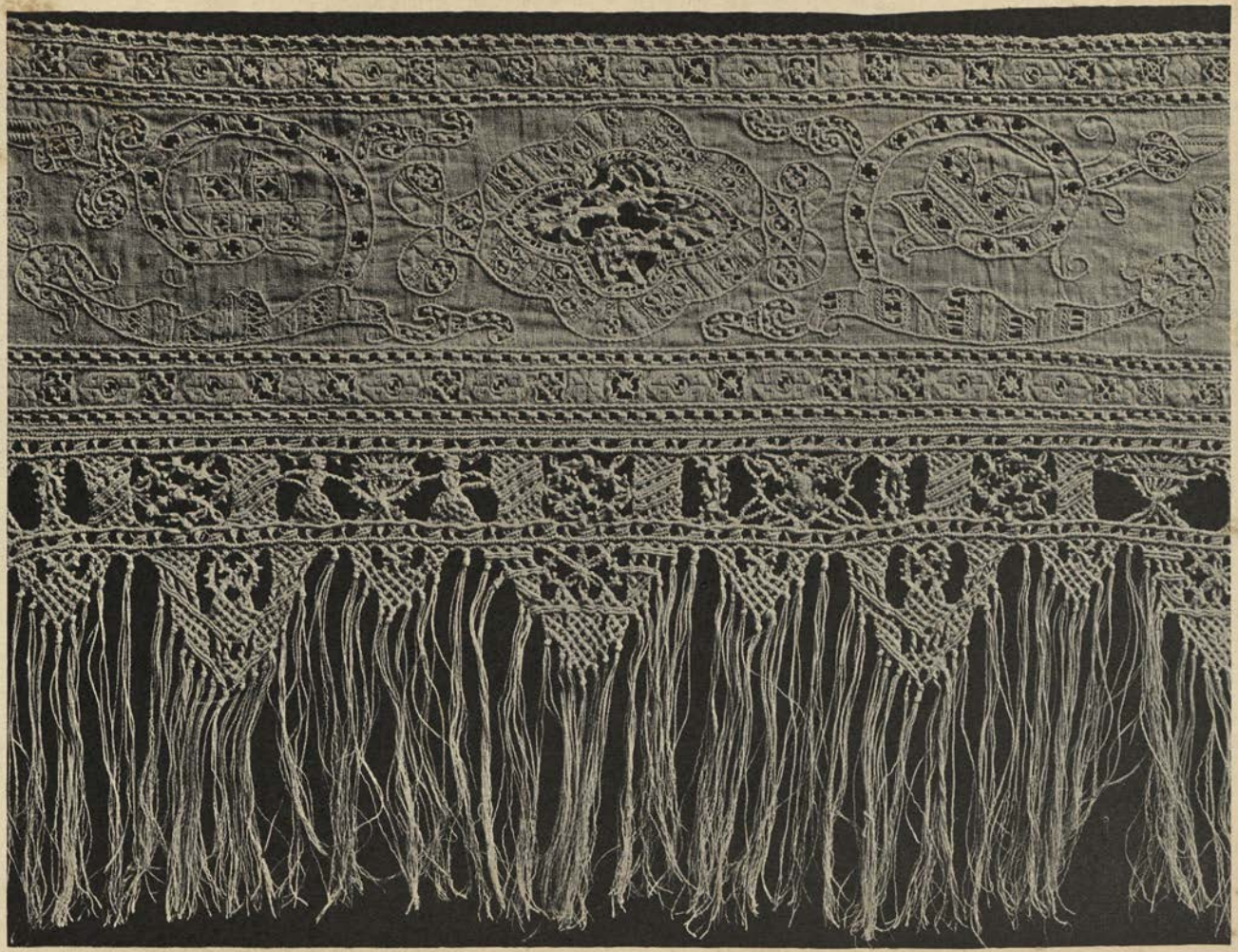
162 BURATTO LACE FROM LOMBARDY
(*From the Industrie Femminile Collection*)

163 AND 164 BURATTO LACE FROM UMBRIA

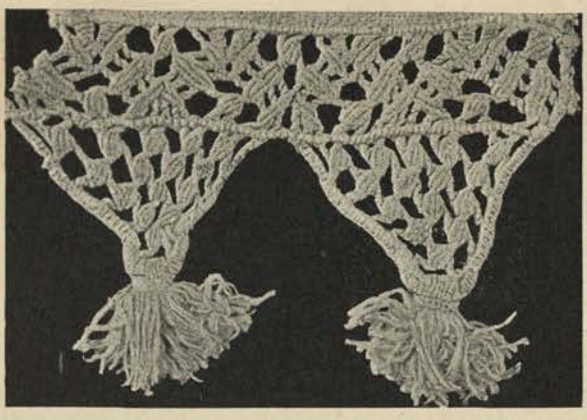
165 LACE DECORATION FROM BERGAMO, LOMBARDY



166 CUT-WORK LACE BORDER FROM PUGLIA *(From the Industrie Femminile Collection)*



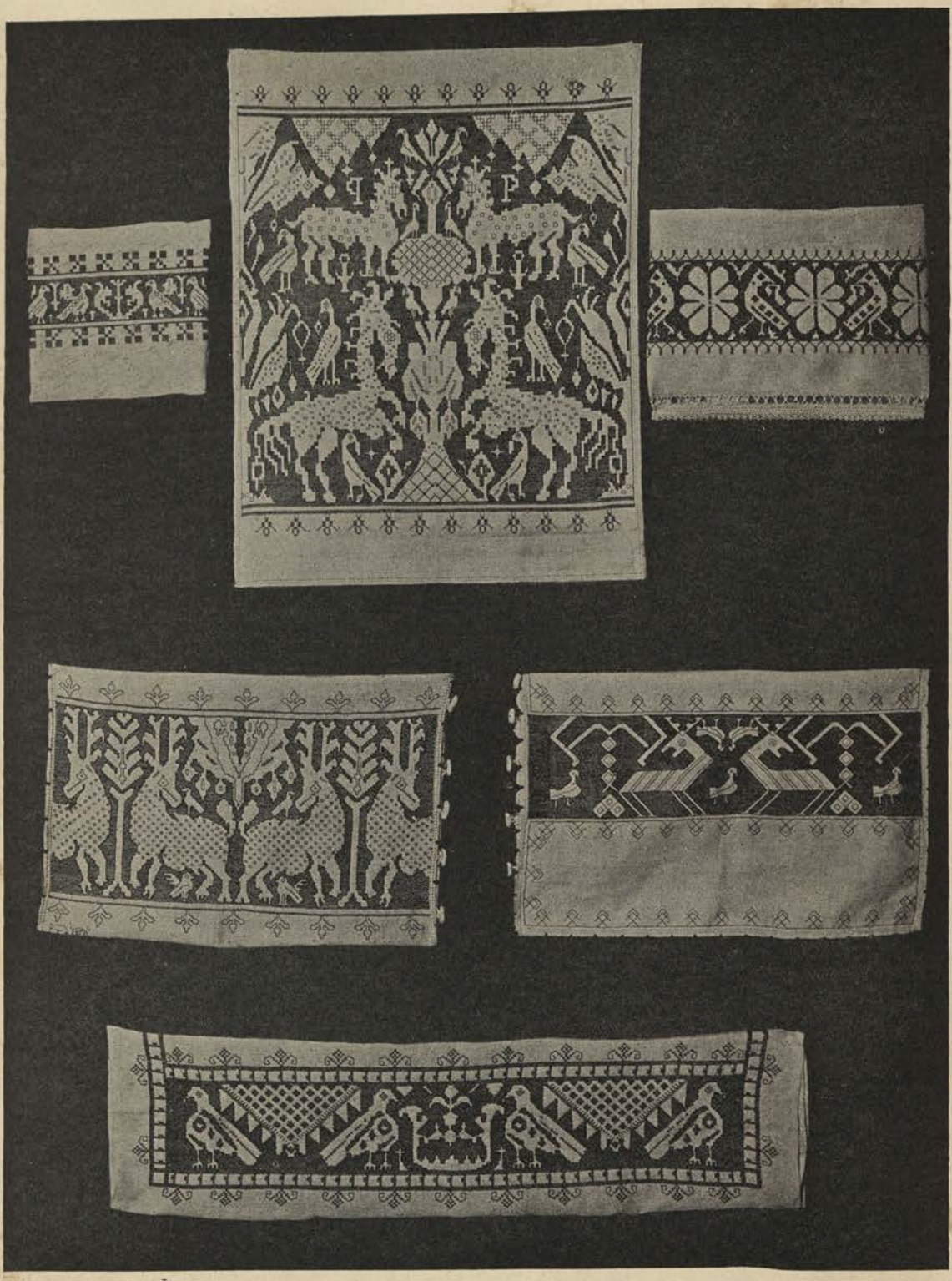
167 EMBROIDERED BORDER AND MACRAME FRINGE, FROM LIGURIA



168 MACRAME FRINGE FROM CHIAVARI, LIGURIA

169 LACE (SFILATURA) BORDER AND MACRAME FRINGE, FROM LIGURIA

170 EMBROIDERED BED-CANOPY, WITH DARK RED GROUND, FROM SARDINIA



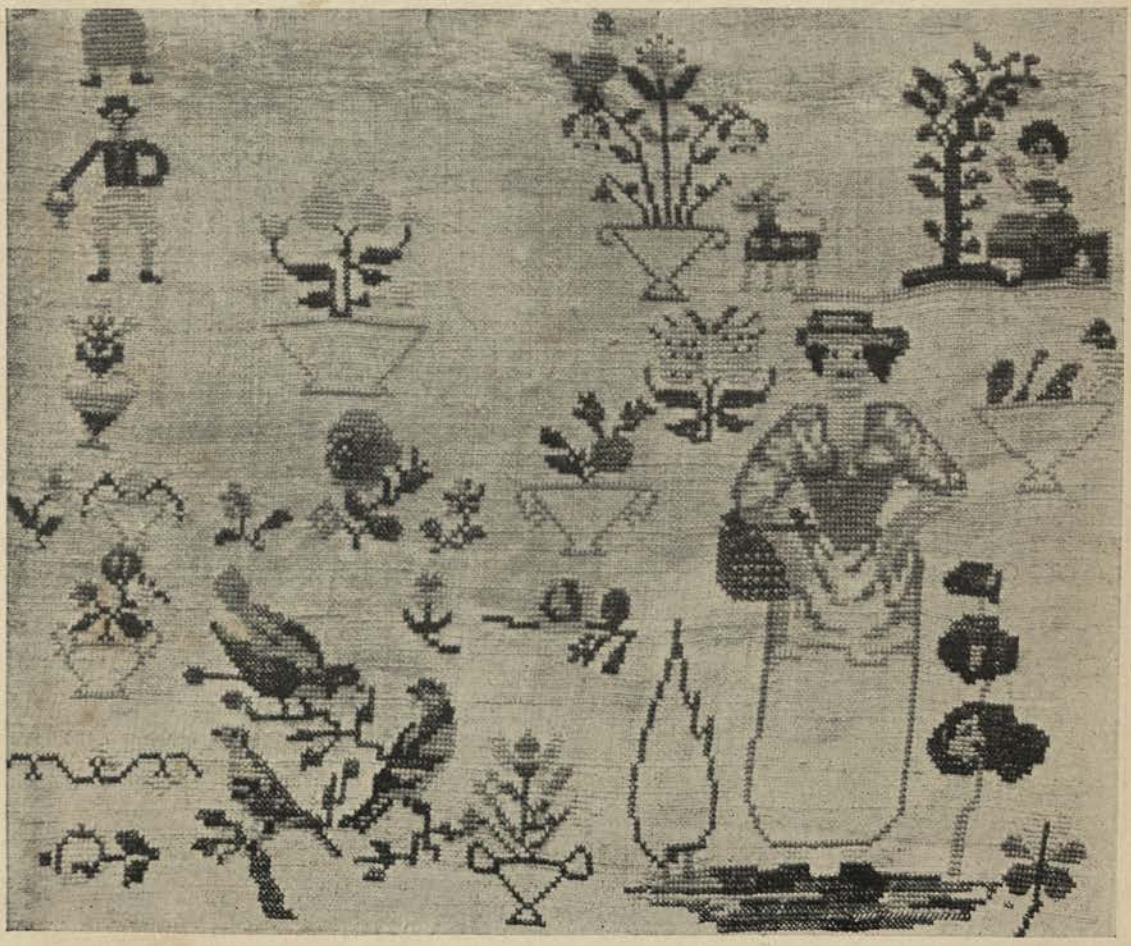
171 EXAMPLES OF EMBROIDERY
FROM ASSISI, UMBRIA

(From the Industrie Femminile Collection)

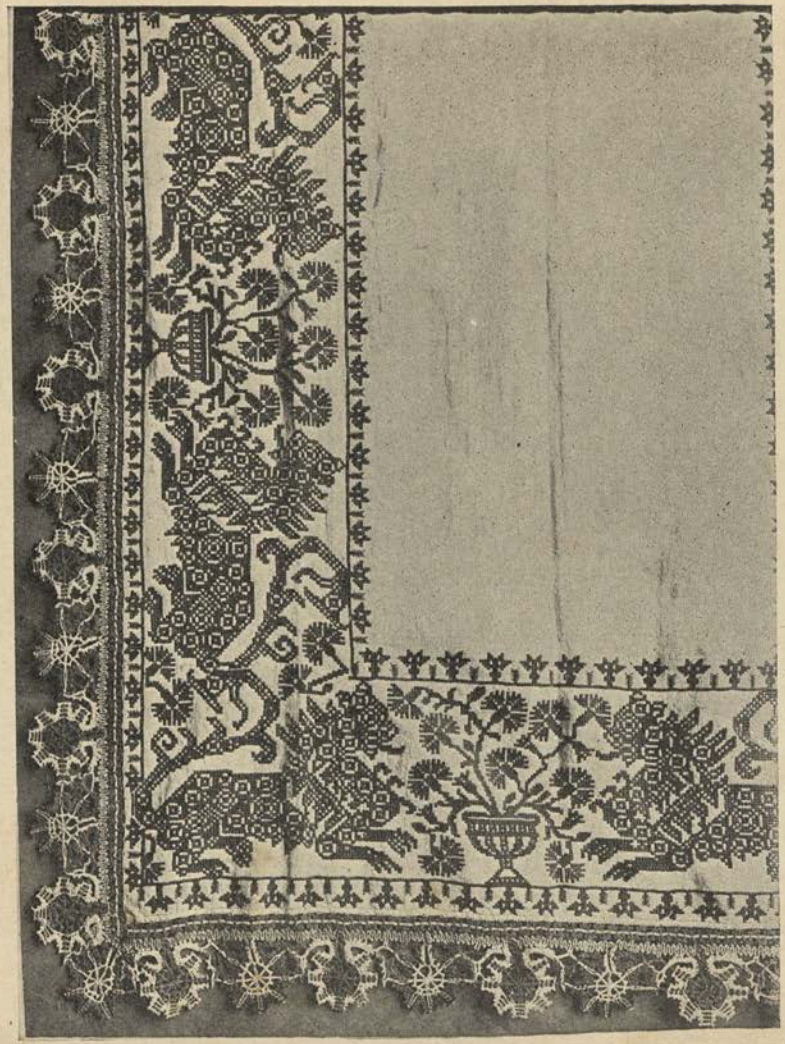
172 EXAMPLES OF EMBROIDERY FROM ASSISI, UMBRIA

(From the Industrie Femminile Collection)

173 EMBROIDERY FROM BOLOGNA, EMILIA



174 CROSS-STITCH SAMPLER FROM LOMBARDY



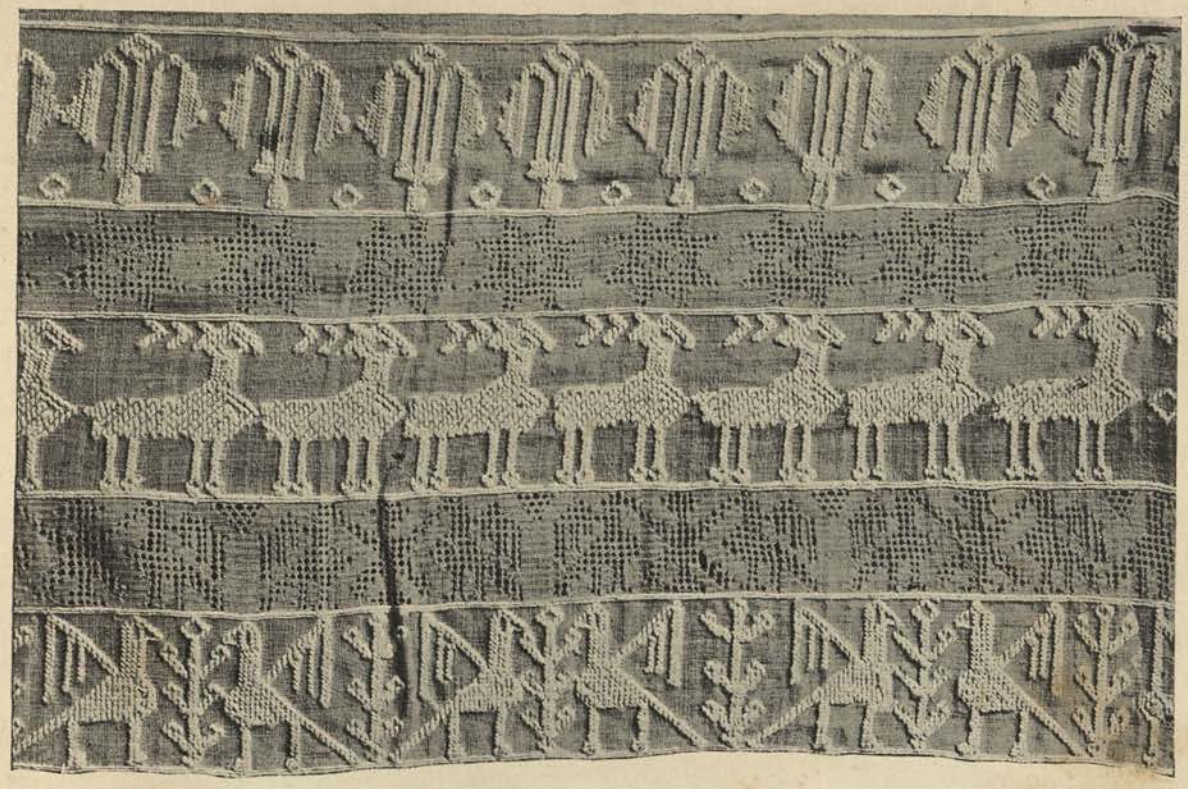
175 SILK EMBROIDERED BORDER OF APRON, FROM PESCOCOSTANZO, ABRUZZO

176 EMBROIDERED BORDER OF APRON, FROM ABRUZZO

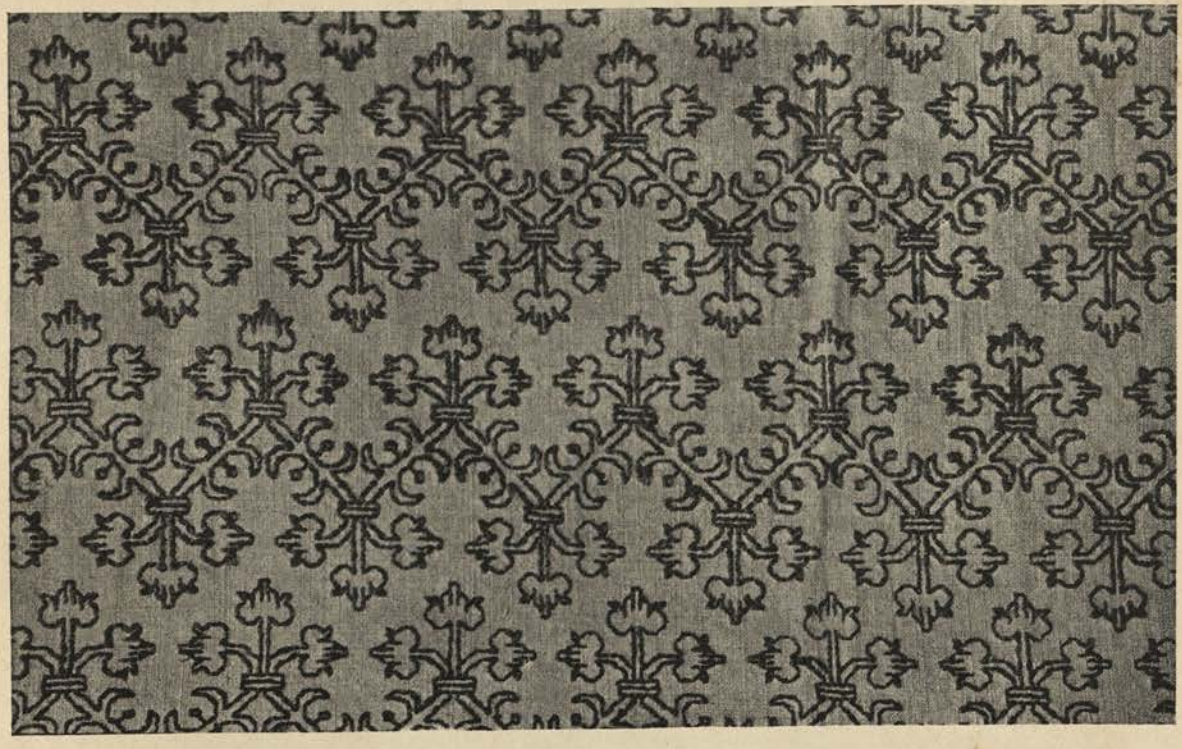
(From the Collection of Signora Colecchia, Pescocostanzo)

177 SADDLE-BAG FROM PESCOCOSTANZO, ABRUZZO

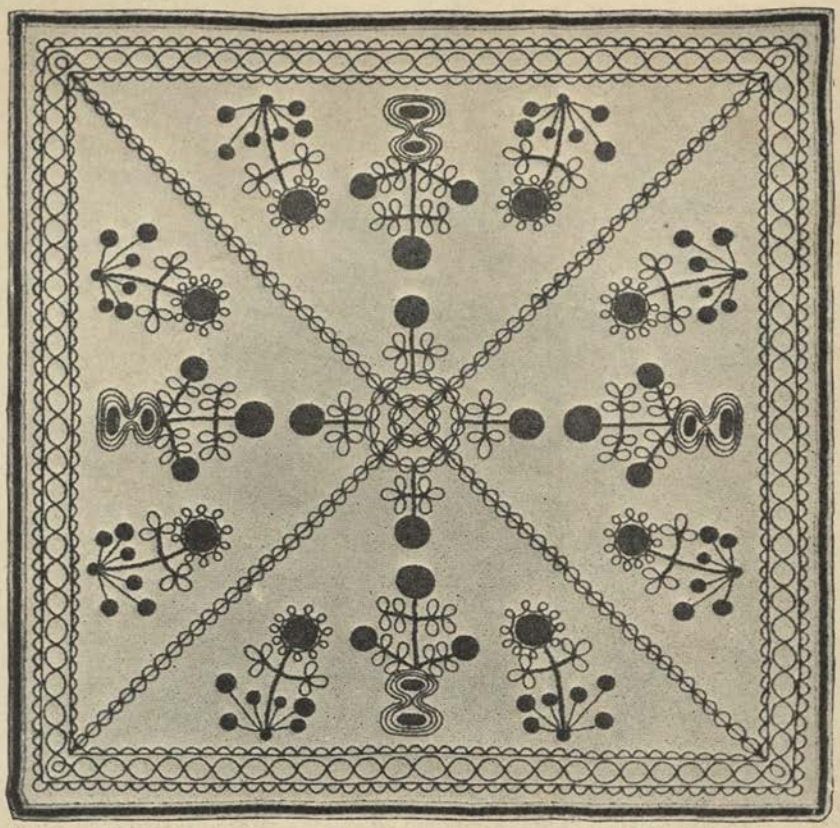
178 PILLOW-CASE EMBROIDERED WITH SACRED FIGURES, FROM MARCHES



179 RELIEF EMBROIDERY FROM LOMBARDY

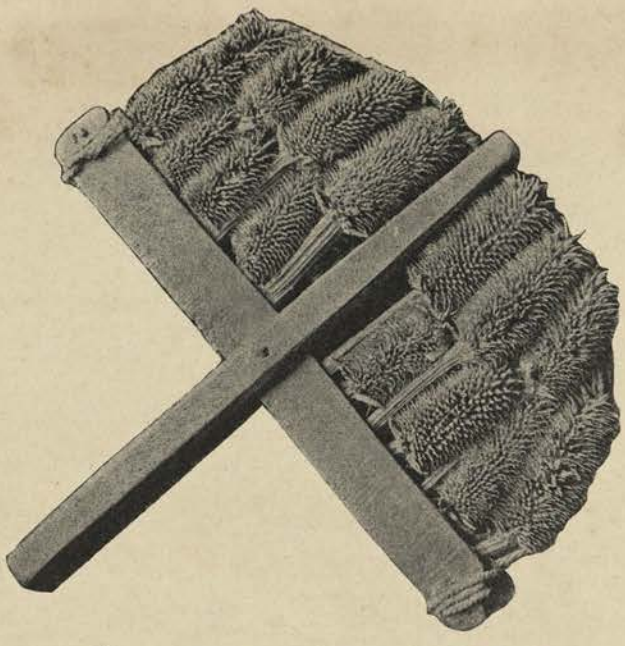


180 EMBROIDERED CUSHION FROM SOUTH ITALY



181 EMBROIDERED BULLOCK-COVER FROM ROMAGNA
(*From the Industrie Femminile Collection*)

182 SILK EMBROIDERY FROM SICILY



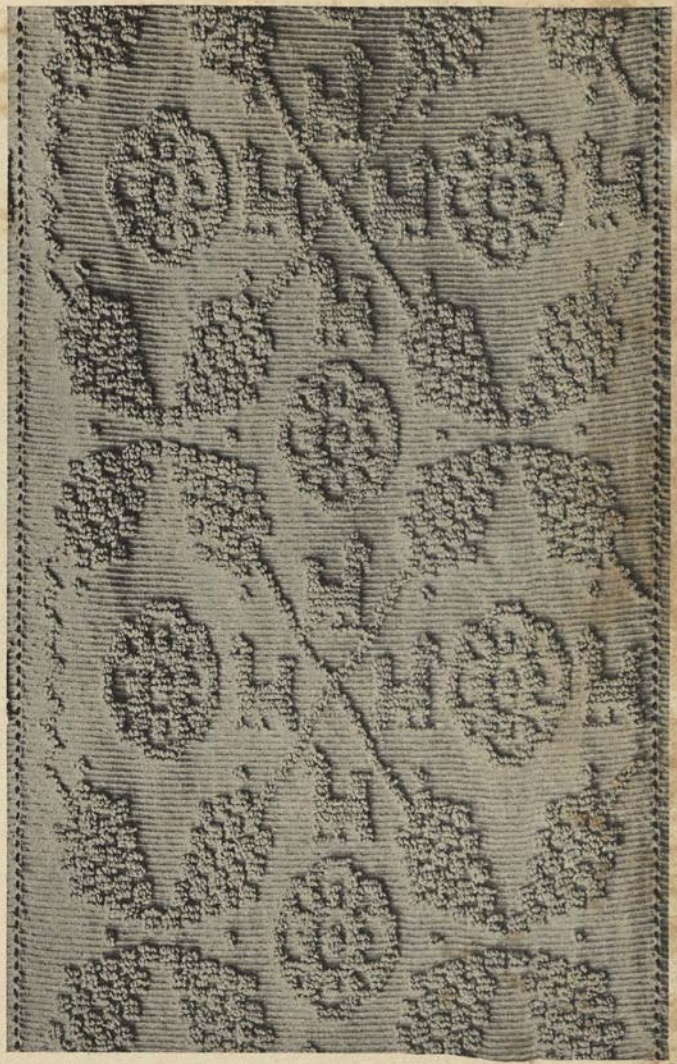
183 COMB FOR CARDING WOOL, MADE WITH THISTLE THORN

184 EMBROIDERED APRON FROM LOMBARDY
(*From the Industrie Femminile Collection*)

185 EMBROIDERED BORDER FROM ABRUZZO

186 EMBROIDERED BONNET FROM SOUTH ITALY

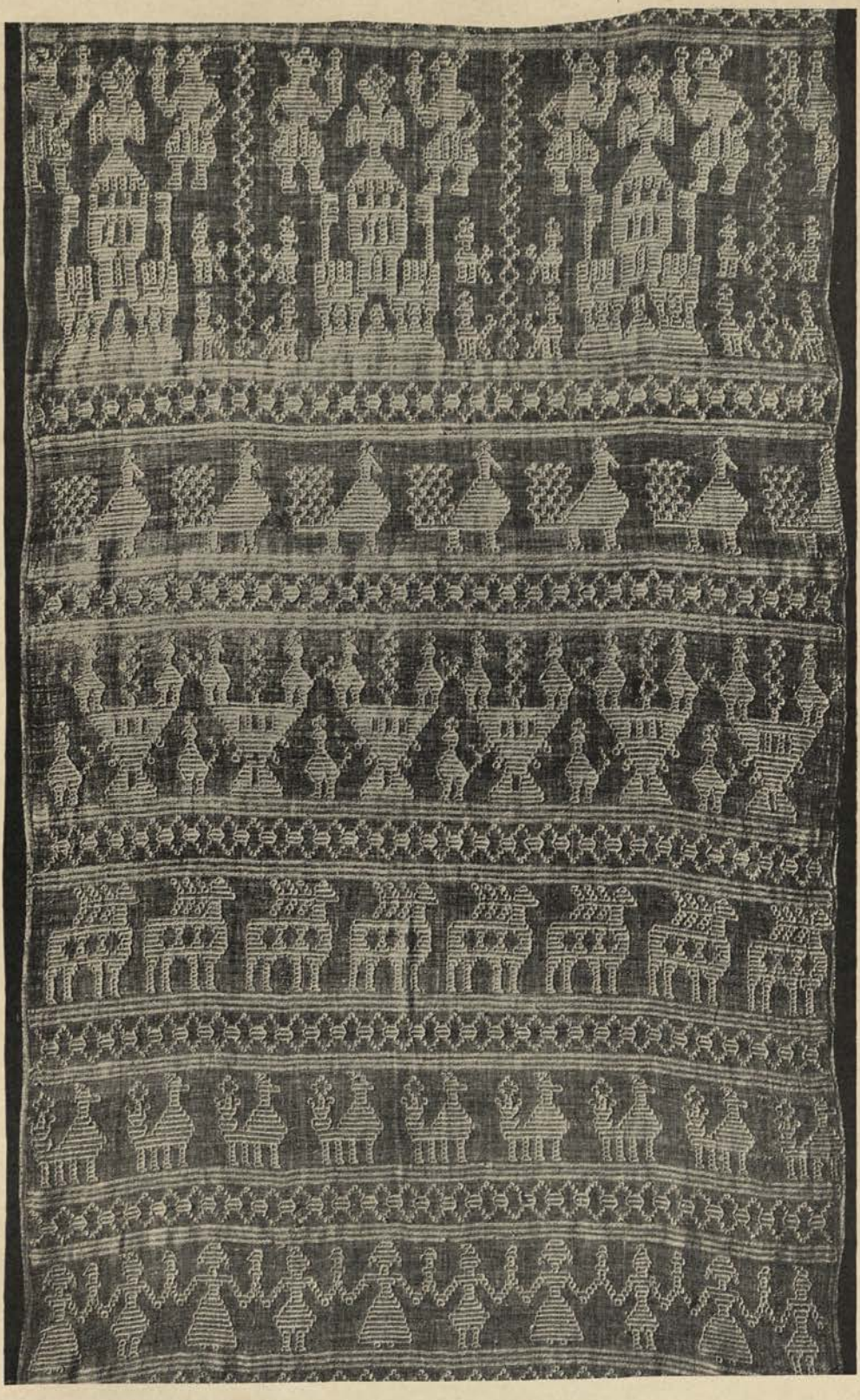
187 EMBROIDERED TOWEL FROM LOMBARDY



188 EMBROIDERED BED-COVER FROM LOMBARDY

189 EMBROIDERED TOWEL FROM UMBRIA

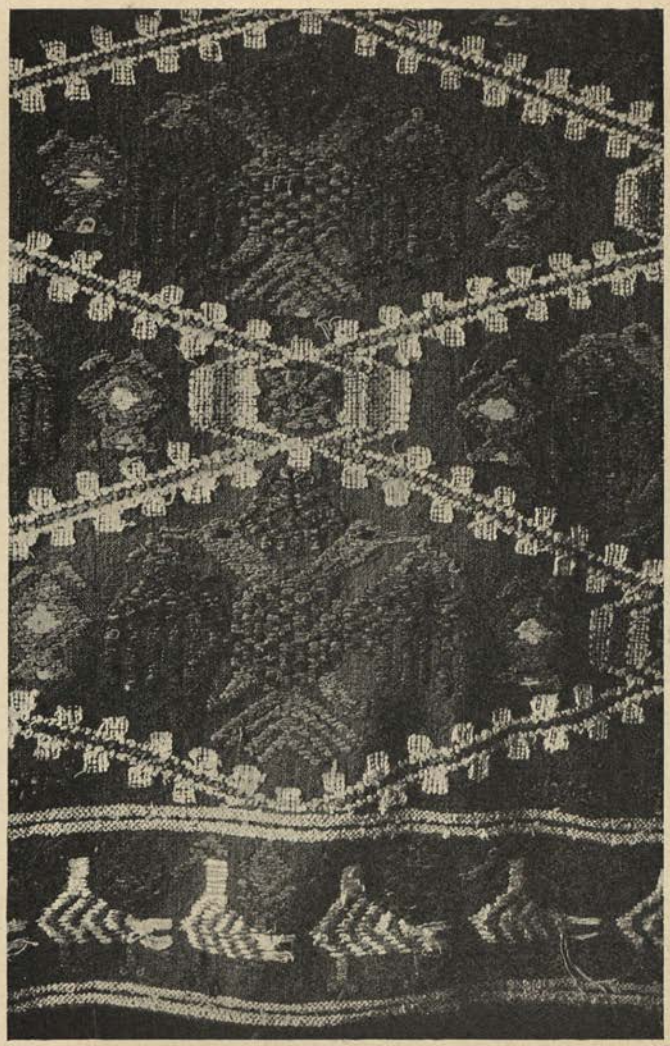
From the Industrie Femminile Collection



190 WHITE TRANSPARENT TEXTILE FROM UMBRIA

191 AND 192 WOVEN SILK BED-COVERS FROM CALABRIA

(*From the Industrie Femminile Collection*)



193 AND 194 WOVEN SILK BED-COVERS FROM CALABRIA

(*From the Industrie Femminile Collection*)

195 TO 197 BLUE AND WHITE TOWELLINGS FROM PERUGIA, UMBRIA

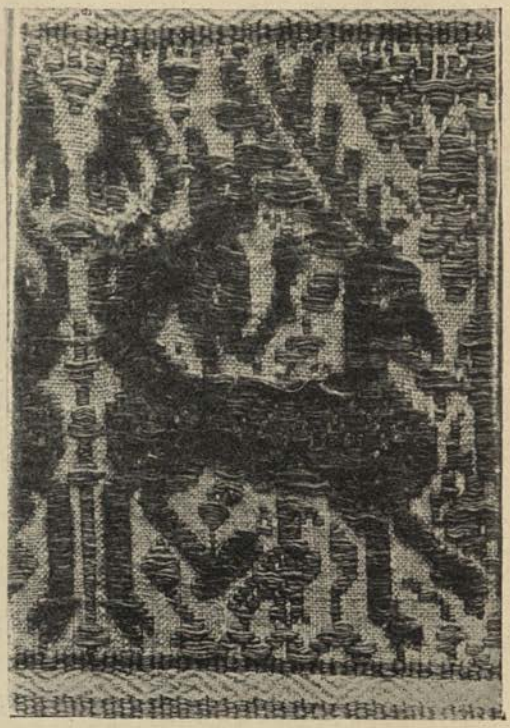
198 AND 199 BLUE AND WHITE TOWELLINGS FROM PERUGIA, UMBRIA

200 TO 202 BLUE AND WHITE TOWELLINGS FROM PERUGIA, UMBRIA

203 AND 204 BLUE AND WHITE TOWELLINGS FROM PERUGIA, UMBRIA

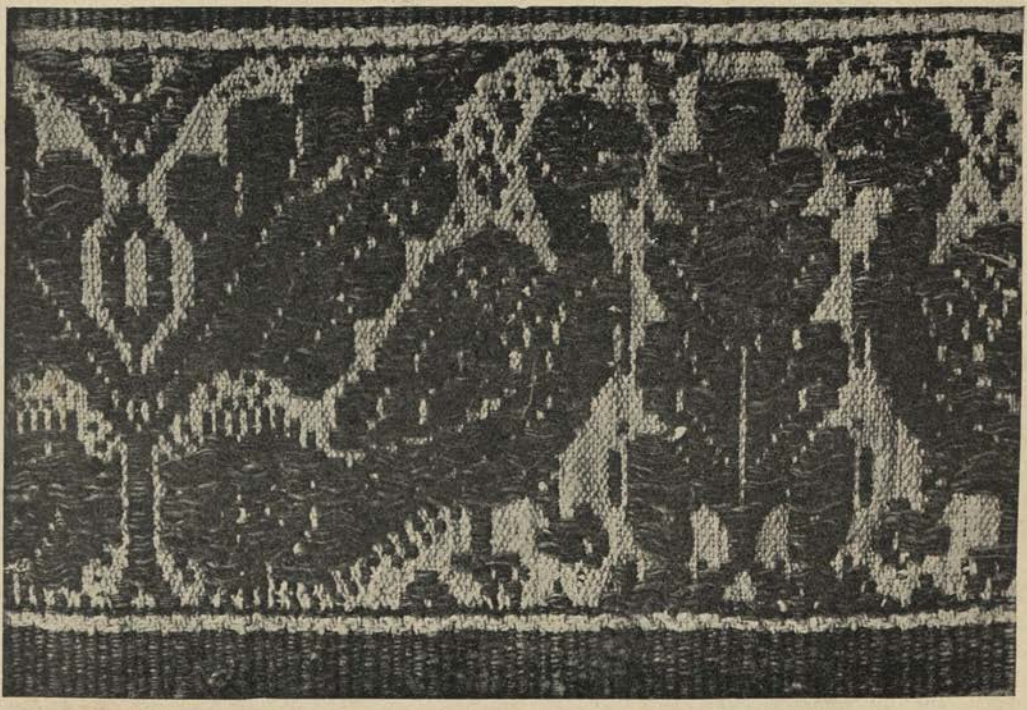
(From the Collection of Prof. M. Rocchi)

205 PARTICOLOURED TOWELLING FROM PERUGIA, UMBRIA



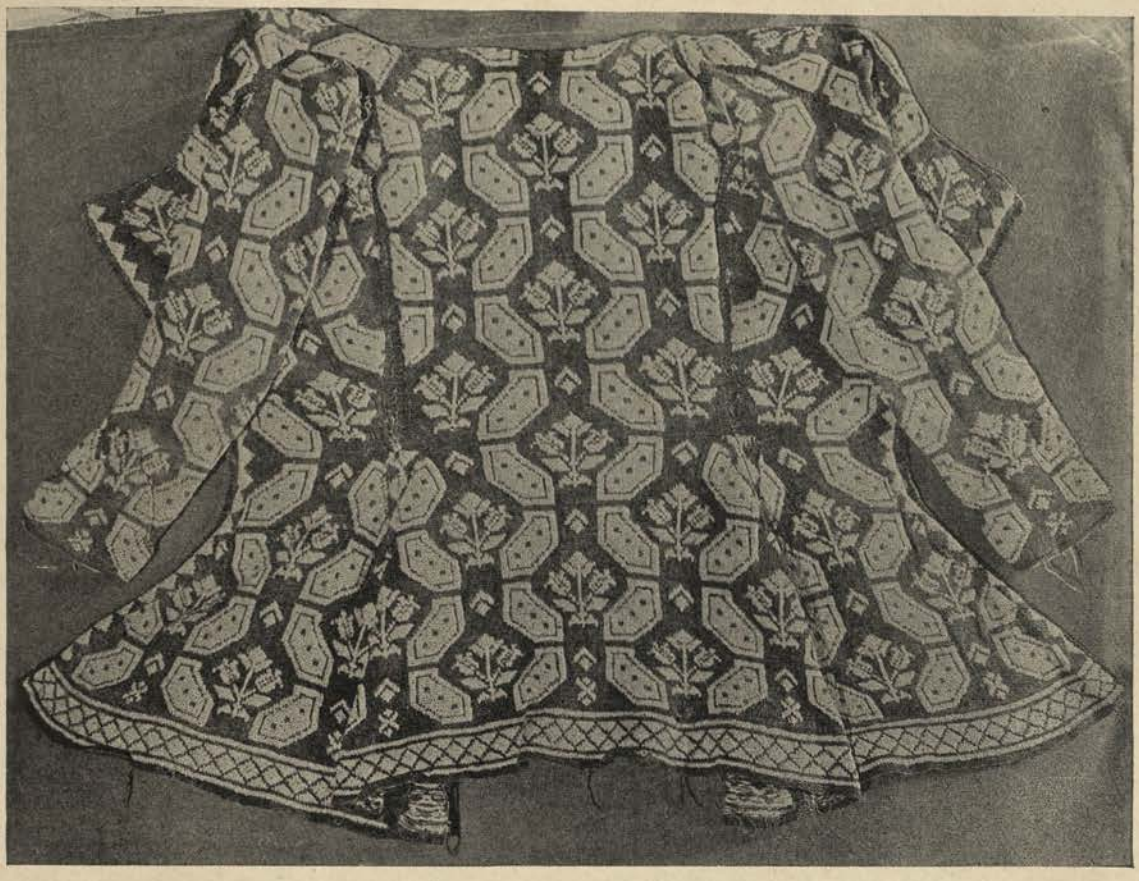
206 BLUE AND WHITE TOWELLING FROM PERUGIA, UMBRIA

(From the Collection of Prof. M. Rocchi)



207 PARTICOLOURED TOWELLING FROM PERUGIA, UMBRIA

(From the Collection of Prof. M. Rocchi)



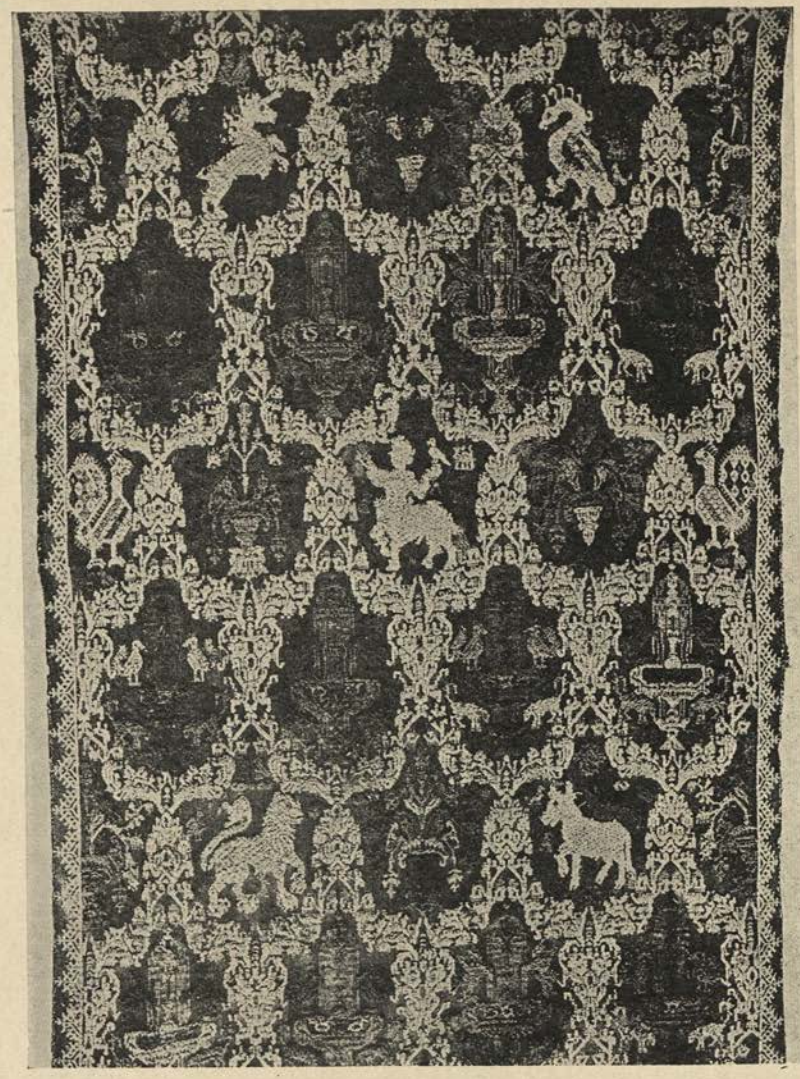
208 WOVEN COAT OF RED AND WHITE COTTON

209 DETAIL OF ABOVE COAT

210 CARPET FROM PESCOCOSTANZO, ABRUZZO

211 CARPET FROM PESCOCOSTANZO, ABRUZZO

212 AND 213 CARPETS FROM PESCOCOSTANZO, ABRUZZO



214 AND 215 CARPETS FROM PESCOCOSTANZO, ABRUZZO

216 AND 217 CARPETS FROM PESCOCOSTANZO, ABRUZZO

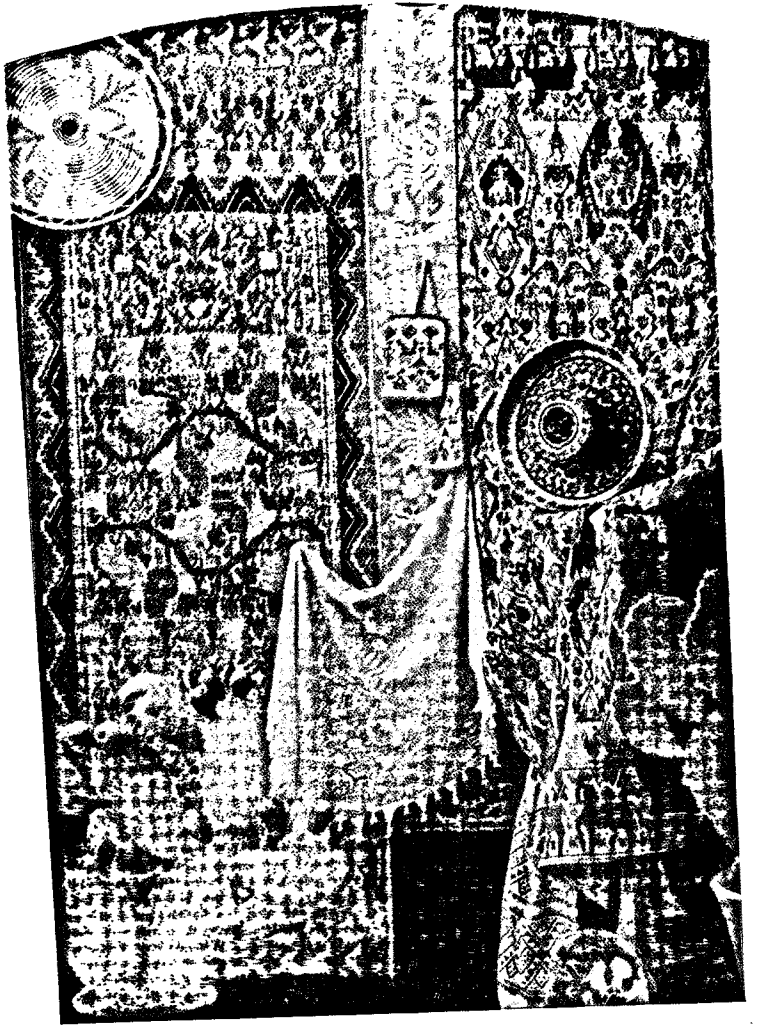
218 AND 219 CARPETS FROM PESCOCOSTANZO, ABRUZZO

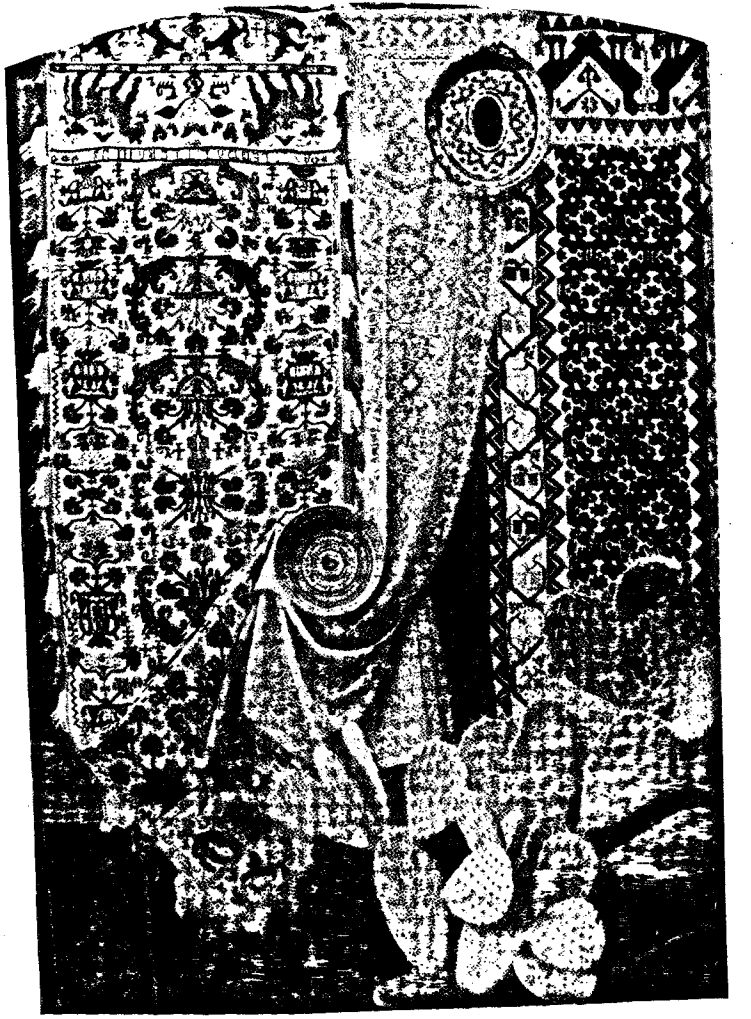
220 AND 221 CARPETS FROM PESCOCOSTANZO, ABRUZZO

222 CARPET FROM BENEVENTO, CAMPANIA

223 CARPET FROM CASTEL DI SANGRO, ABRUZZO

224 AND 225 CARPETS FROM SARDINIA

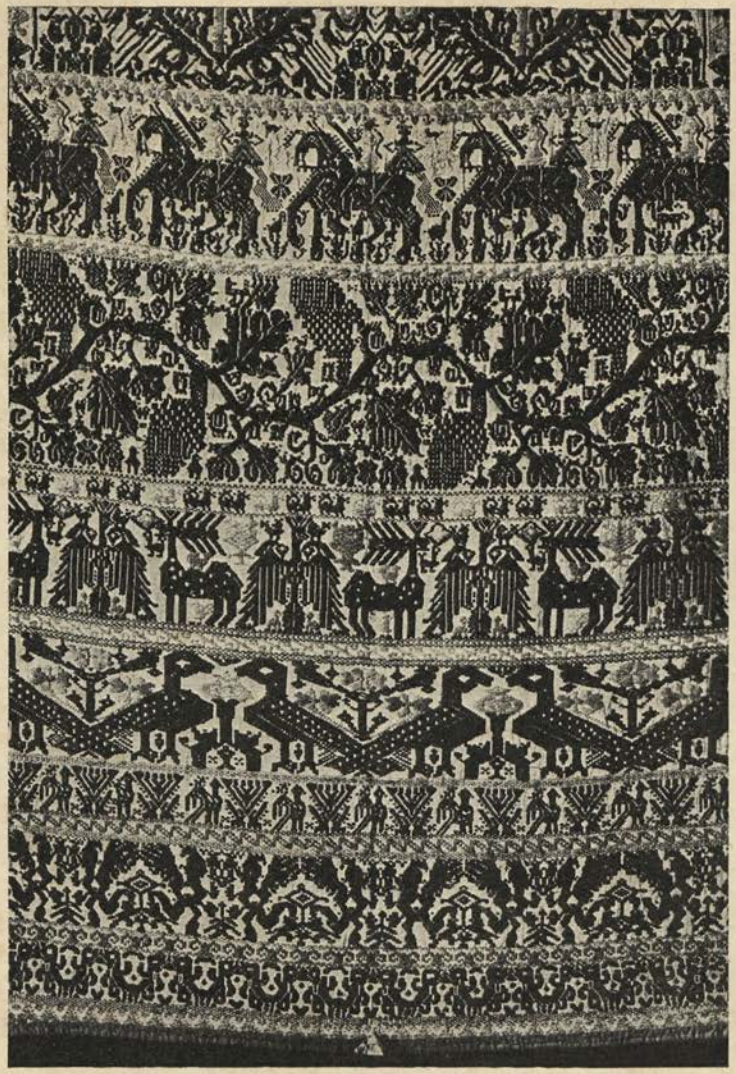




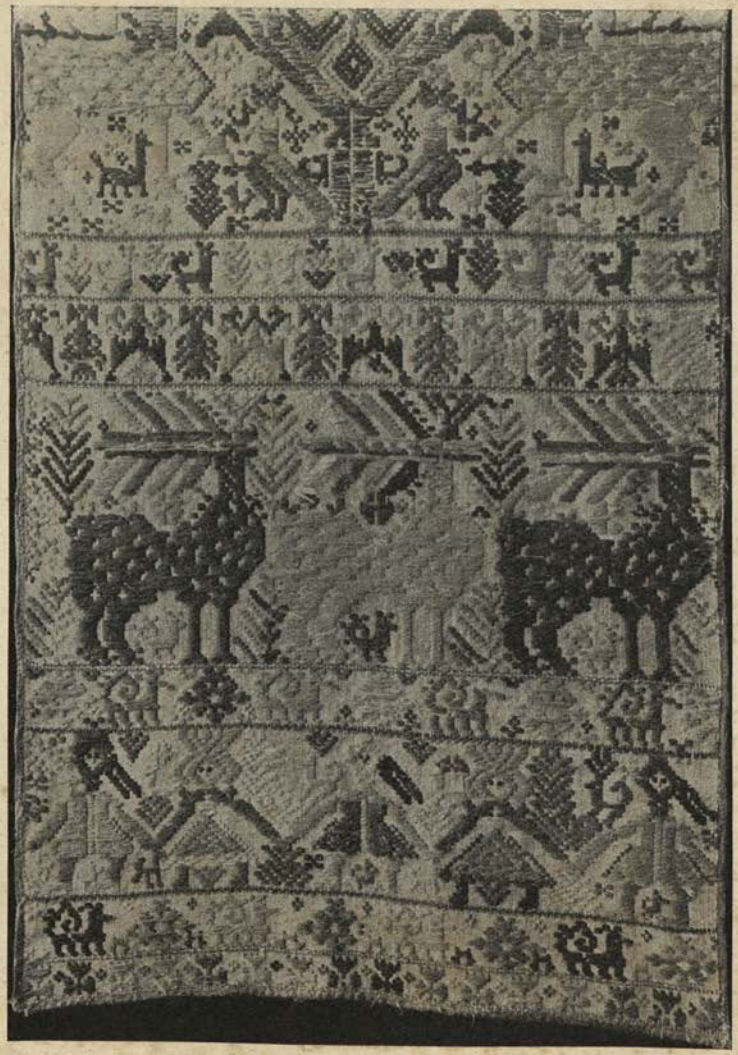
Photos Ing. Bronzini

225A AND 225B CARPETS FROM SARDINIA (XVIITH AND XVIIITH CENTURIES)

(From the Collection of Signora Pia Lovisato)



226 AND 227 CARPETS FROM SARDINIA



228 AND 229 CARPETS FROM SARDINIA

PEASANT JEWELLERY. By Sidney J. A. Churchill, M.V.O.

THE peasants of Italy still retain much of their ancient jewels and their costumes ; indeed, they are about the only class of the people of Italy which still possesses something of its old splendour. This is to be attributed, no doubt, to the lesser intercourse which the peasants have had with foreigners and with the world at large. Many of these peasants have become small landed proprietors ; some have even supplanted their landlords as property owners on a vaster scale, and have also acquired princely jewels and household effects. The greater extension of railways all over Italy ; military service, calling the young men away from their mountain fastnesses to the great centres, where they are brought into contact with other conditions of life ; the creation of industries and factories which attract young women to the towns and away from the soil ; and, above all, the prosperity resulting from very extensive emigration, are rapidly bringing about a complete change in the conditions of the masses in Italy. The most inaccessible places are visited by the emigration agent, and when one villager has gone abroad and prospered he sends for a brother or other relation, and soon all the able-bodied disappear. From abroad come funds to buy land and houses, or to build, and with affluence comes the desire to cast off the old ways and habits, and to put on the garb of the well-to-do of modern times.

There is also the "traveller" in cheap jewellery who is ready, when money is not immediately at hand, to accept old jewellery in exchange for his wares. Thus the melting-pot has destroyed much of the older and finer goldsmiths' work. The old costumes were expensive. In many districts, indeed in most parts of Italy, it was the custom to wear the marriage garments only on grand and important occasions, and to hand them down to the next generation. Girls were engaged for years in making their bridal-sheets, adorned round the upper edge with the most delicate lacework, valued at twenty to thirty pounds sterling per pair. The pillow-cases were as beautiful, and the bed-curtains extraordinary examples of drawn thread-work. Naturally, these were not used except on special occasions. It may arouse surprise that peasants should possess such wealth, but I have seen these things in peasant houses. Until quite recent years the richer peasants in Sicily sought after ancient jewels and were ready to pay good prices for such as they could get. Silver girdles, of the kind worn by the women of the Piana dei Greci, could be got for about twenty pounds, whilst I have had to pay as much as forty for an exceptional specimen. I have seen an old woman of the people

at Nicosia, in Sicily, wearing gold, enamelled earrings, in the form of a galley, the sails being of seed-pearl,—examples of which are illustrated herein—which she refused to part with at any price. They had been worn by her mother and grandmother before her. Their weight was such that the lobe of the ear was enormously lengthened, and I could have put my little finger into the hole for the earring. She had a ribbon which supported the earring from the top of the ear. In many parts of Sicily the men wear earrings, sometimes only one, in the shape of a gold padlock.

The women of the Terra di Lavoro, of Abruzzo, and of Sardinia, all wear picturesque and rich costumes. In Upper Italy and Piedmont the costumes differ totally. Southern Italy exhibits types with marked Byzantine, Saracenic and Greek characteristics.

The sumptuary laws, which were instituted in order to try to limit the use of costly jewels and wearing apparel amongst the rich, were also extended to the contadini, regulations succeeding each other throughout the centuries. With these regulations the incentive arose to evade their penalties. Jewellers contrived big, showy earrings of enamelled gold, so light in weight that it hardly seemed possible that they contained any precious metal at all. These were naturally very fragile, and it is not surprising that not many have survived their use. Goldsmiths attended the country fairs, and even worked at the houses of their patrons. In searching through the wardrobe accounts of the Medici at Florence I found the pay-roll containing the name of Benvenuto Cellini as a household goldsmith, with an account of the implements given to him for his workshop in the Palace. They were very few in number and very primitive in character; and yet with such as these the Italian goldsmith could fashion the most beautiful work.

The Byzantine characteristics seen in some kinds of Sicilian jewellery are also strongly noticeable in the old goldsmiths' work of Venice and along the Adriatic shores of Italy down to Southern Italy. This is no doubt due, not only to the relations of trade between Venice and the Oriental cities of Italy and the Levant, but also to the invasions from the East, and in a greater measure to the colonies of Albanians who settled in Italy some centuries ago, retaining their language, their costumes and their habits to the present day.

The first person who tried to collect specimens of Sicilian ethnography was Giuseppe Pitre; a small museum, due mainly to his exertions, has been formed at Palermo. Whilst he was working in Sicily, Lamberto Loria, with greater ambition, was endeavouring to create a Museum of Ethnography at Florence for all Italy. The Rome exhibition of 1911 was the crowning point of his work,

concentrating, as it did, at Rome all that he had been able to gather together, besides exhibiting much that could not otherwise have been seen. There the peasant art of Italy was shown as it had never been possible to show it before. Lamberto Loria was discovered dead in his bath at Rome one day last summer. His death will temporarily paralyse the efforts to create an Ethnographical Museum at Rome to commemorate the exhibition of 1911. A collection of jewellery as worn by the peasants of Italy, brought together by Signor (Alessandro) Castellani, had been shown at the Paris exhibition of 1867 and was purchased as a whole by the Science and Art Department (now the Victoria and Albert Museum) of London. The Arundel Society published some of these pieces in 1868. The examples now put before the student are much more typical of the jewellery, which is fast disappearing, than those already available in the plates published by the Arundel Society.

Superstition has influenced much of the jewellery and has been a good friend to the goldsmith. I have mentioned in my Introduction to this volume the fact that from childhood the Italian bears some charm against misfortune. Professor G. Bellucci, of Perugia, has collected together a unique comparative collection of amulets to show the development of charms from pagan times to the present day. The gradual transition of the objects worn is clearly shown. In the old days—and still in the remoter districts—ancient customs prevailed, and amulets which have been handed down from generation to generation, or which have been purchased from former users, are employed. The wonderful gold and silver baptismal ornament (No. 290), referred to in my Introduction, consisting of a huge stomacher with repoussé and chased silver plaques, between which are gold and coral beads, forming the letter "M," the initial of the Virgin Mary, is one of these survivals. It is used at the Piana dei Greci near Palermo. Some of them have a representation of the Bambino hanging from them. A bean set in silver or gold; amber set in the same manner; or a bell against the effects of thunder and lightning may also be seen attached to these baptismal ornaments. When the child grew older a rattle of silver bells was given him, both as a plaything and as an amulet against the "evil eye." These rattles are now getting very rare. Some characteristic and special types are illustrated. Later the growing child was given *cimaruti* and "horns" of a more or less elaborate nature, according to the means of his parents.

With years came rings, neck ornaments, earrings and *spadetti* (small swords) for the hair—in districts where the hair was not hidden. The head-dress varied a good deal, according to the degree of the sun's intensity. In the South the women generally wear clothes

over the head and little of the hair is seen ; in the North the head-dress is more intricate and handsome. The women of Lombardy wear an extraordinary kind of diadem called the *raggiera*, which is made up of a number of silver pins set in the hair in "rays" at the back of the head. In Piedmont the head-dress is also very important and unlike anything worn in the other districts of Italy. Under the domination of Spain in South Italy the high comb was a prominent feature of the head decoration, but it has died out. The women of the Neapolitan provinces have always attached much importance to the dressing of the hair, and the profession of the *pettinatrice* (hair-dresser) is a popular one ; there is scarcely a woman so humble who cannot afford to subscribe a small sum monthly to a hair-dresser to come daily, or three times a week, to dress her hair in the prevailing fashion.

The picturesque old costumes are fast disappearing ; even the *pastori*, who come down from the hills in the south of Italy at Christmas-time with their bagpipes to chant old lays to the images of the saints put up outside private houses as votive offerings, are now appearing in ordinary every-day attire. The handsomer old costumes are rarely seen ; only those who have been fortunate enough to pick up some of those wonderfully fashioned old *Presepe* figures of the *pastori* can get an idea of the way the costumes were made. Numerous silver buttons were an essential. They were used in Sicily, Sardinia, Calabria and other parts of Italy, down the front of the jacket or along the sleeves and breeches. In Sardinia the women also wore them ; in that island the buttons were an important part of the national dress, and they are still found of all sizes and sorts. The button is met with as far as Malta, which ethnographically was a part of the old kingdom of the Two Sicilies. In Calabria the buttons are usually more massive. In the Venetian districts of the Adriatic the button is usually in the shape of a bunch of grapes made of sea-pearls, with gold enamelled leaves.

The rosary was in common use all over Italy and was often worn round the neck. Some Sardinian rosaries had enormous medals of filigree work, in the centre of which were Papal medals or silver impressions of the *Cera Benedetta.*

The peasants of Italy especially affect pearls. The province of Gaeta was the fountain-head of the production of the big earrings and stomachers made of gold or silver-gilt mountings for innumerable seed pearls and garnets, or even imitation stones. In Tuscany the peasants, who can save little money, all endeavour to purchase a necklace of several rows of seed pearls. In the Neapolitan provinces the women wear earrings made up of baroque pearls, the bigger the

better. Coral necklaces have always been used by the people, the reason being that coral is considered to bring luck to the wearer.

Peasant jewellery, of an ordinary everyday kind, can be seen in vast quantities at the popular shrines in Rome and the provinces. The Madonna at Loreto has probably the greatest stock of these objects. These treasures are not to be compared in any way with the votive offerings which the chief churches of Sicily have accumulated during centuries. The treasures at Catania, Messina, Siracusa and Trapani contain, however, other than ordinary peasant votive offerings, and are wonderful storehouses of the art of the goldsmith in Italy, from mediæval times to the present day. The wonder is that so much should have survived the necessities of the times, the ravages of princes, seeking for treasure to replenish their exhausted exchequers, and the sometimes ignorant attention of zealous guardians who have sent priceless jewels to the melting-pot in order to raise money for the purchase of more up-to-date objects of little or no artistic value.

THE "PRESEPE." By Sidney J. A. Churchill, M.V.O.

THE representation of the Nativity in churches, as well as in private houses, at Christmas-time is a very ancient institution in Italy. Luigi Correra, in an article on the "Pastori ed il Presepe Napoletano," contributed to the "Emporium" of Bergamo (Vol. XI. p. 68, with six illustrations), states that the Presepe, or representation of the birth of Christ, is mentioned in early notarial records of the XVth century in Naples. An article contributed to "Roma: Rassegna illustrata dell' Esposizione del 1911" (Rome, December 25, 1910) carries the custom of exhibiting the Nativity in convents and private houses much further back, and mentions the fact that the Basilica Liberiana of Santa Maria Maggiore, in Rome, from the VIIth century was called "Santa Maria ad Praesepe." The representation of the Nativity took place regularly at Christmas in one of its chapels, and from this Gregory IV (A.D. 827–843) took the model for a Nativity which he caused to be erected in S. Maria in Trastevere. The writer in the "Roma," from whom this is quoted, is of opinion that the Presepe originated with the "Mystery" plays. During the Middle Ages the churches in Northern Europe appear to have frequently been the scenes of religious representations by living actors. S. Francis of Assisi himself, in the year 1223, prepared a representation of the Nativity, during which he preached to his followers. Such "Mystery" plays are common to this day amongst the Persian followers of Muhammed, and preaching is an important part of the ceremonial.

The Presepe is a translation in dialect of the biblical narrative of the birth of Christ. In Sicily and the kingdom of Naples much skill was devoted to the preparation of the Presepe. When Carlo III of Naples prepared a Presepe with his own hands, and his queen cut up her own sumptuous garments to dress the dolls used in the King's "Nativity," all the best talent of the day was employed in the construction of the figures. The shepherds were modelled on actual figures of well-to-do peasants of the day, or of the preceding century. Some of these dolls, whether of wood and rag or terra-cotta, are extraordinary examples of plastic art. At the present day, although there are still some fine collections in private hands, in museums, and in churches—and it takes years of search and intelligent collecting to form a complete Presepe—the art of making the dolls is dying out, and there is only one person left in Naples who can produce the old dolls and repair them. Most of his examples are old ones which he has collected in a long life of devotion to his

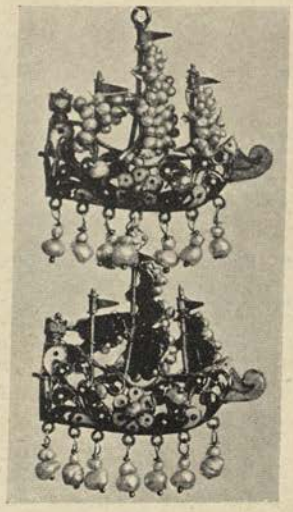
dying art; his work has been mostly limited to the grouping of them together and to repairing such as required treatment.

The dolls were made of wood as regards faces, limbs, and hands; the bodies of rag, so as to be more pliable. Later the heads were made of terra-cotta; the modern Presepe figure is of *papier-mâché*. The Presepe usually represented three phases—the Annunciation; the Nativity in the Grotto at Bethlehem with the Visitation; and the *Taverna*. At the Annunciation the shepherds are seen sleeping by their farms with their flocks around them; the Nativity shows the birth of Christ and the Eastern kings in homage; and the *Taverna* a wayside resthouse, such as might be met with in Southern Italy during the XVIIIth century. The fruit of the soil and cattle of all kinds are shown in quantity.

One of the greatest and most famous modellers of *Pastori* was Giuseppe Sammartino, who was born in 1720 and died in 1793. A well-known follower of his was Giuseppe Gori. His speciality was the making of nobles and Oriental figures. Francesco di Nardo was famous for his animals, but even more skilful than he were the brothers Saverio and Nicola Vassallo. Francesco Gallo, who was also a modeller at the Capodimonte Porcelain Works, modelled animals for the Presepe. The finer examples of the Pastori are faithful representations, down to the most insignificant details of contemporary peasant costumes, which are now fast disappearing under the penetrating and progressive influence of up-to-date means of communication and emigration.

229A GOLD, ENAMEL AND PEARL EARRINGS AND PENDANT FROM SICILY. PEARL PENDANT CROSS FROM MILAN, LOMBARDY

239 ENAMEL AND PEARL EARRING FROM GENOA, LIGURIA



240 ENAMEL AND PEARL EARRINGS FROM SICILY

241 ENAMEL AND PEARL PENDANT FROM SICILY

242 ENAMEL AND PEARL EARRING FROM SICILY

243 ENAMEL AND PEARL PENDANT FROM GENOA, LIGURIA

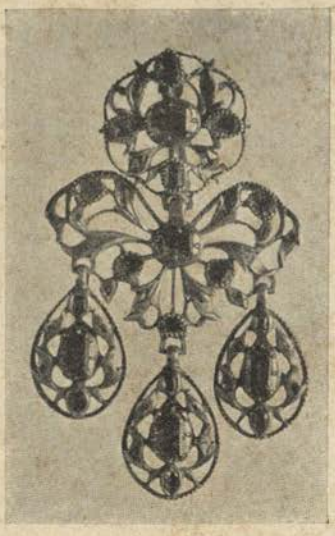
244 ENAMEL AND PEARL EARRING FROM SICILY

244A GOLD, ENAMEL AND PEARL EARRINGS FROM SICILY

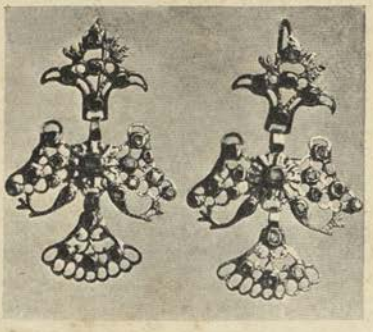
245 ENAMEL AND PEARL EARRING FROM SICILY

246 EARRING FROM NORTH ITALY

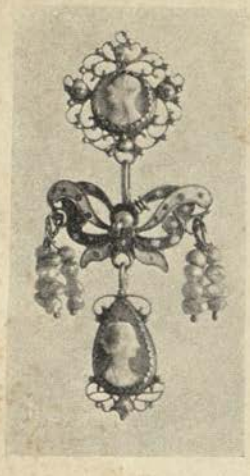
247 GOLD, ENAMEL AND PEARL PENDANT FROM SICILY



248 EARRING FROM CALABRIA

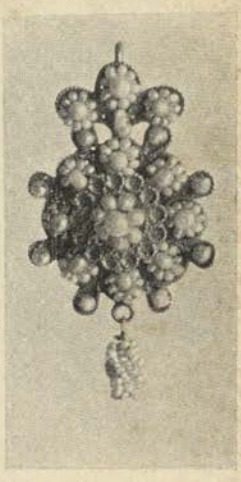


249 EARRINGS FROM ALCAMO, SICILY



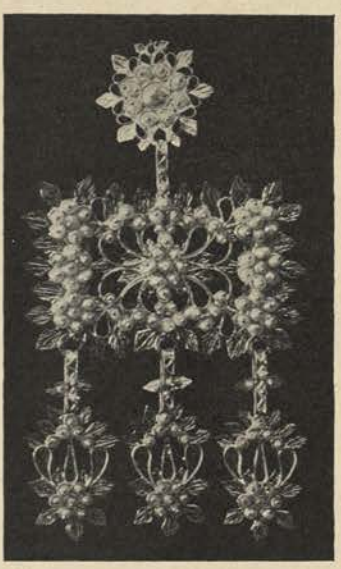
250 EARRING FROM SOUTH ITALY

251 GOLD, ENAMEL AND PEARL EARRING FROM NORTH ITALY



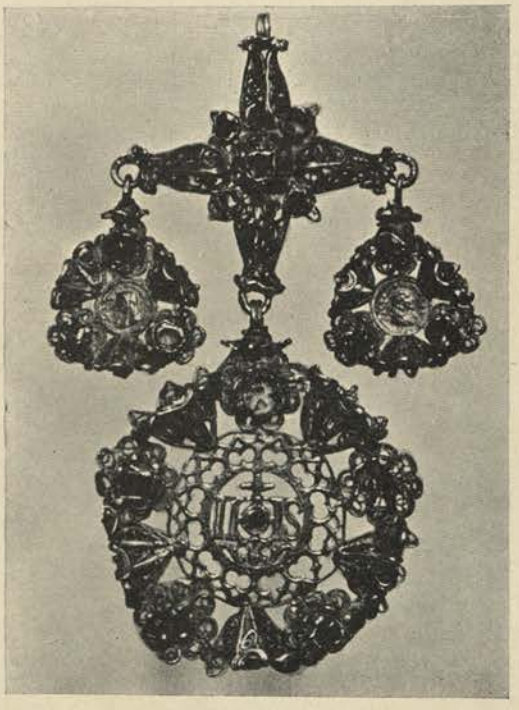
252 EARRING FROM VENETIA

253 SILVER-GILT PENDANT CRUCIFIX FROM SICILY
(*The property of Mrs. Malcolm Holme*)

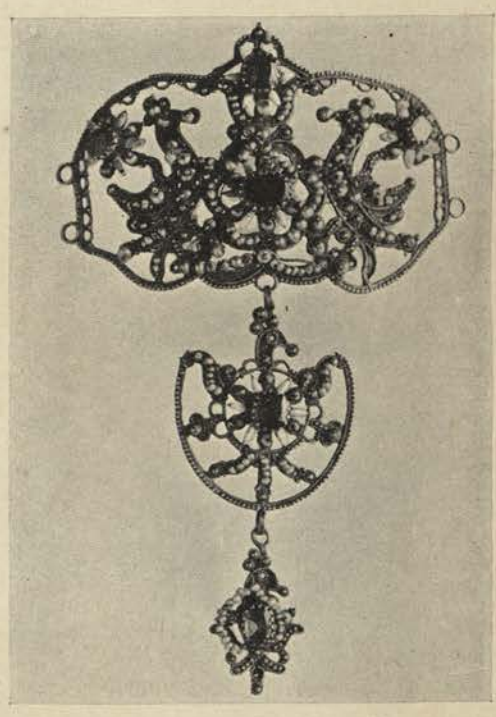


254 GOLD AND PEARL EARRING FROM SARDINIA

255 PENDANT CRUCIFIX FROM NAPLES, CAMPANIA

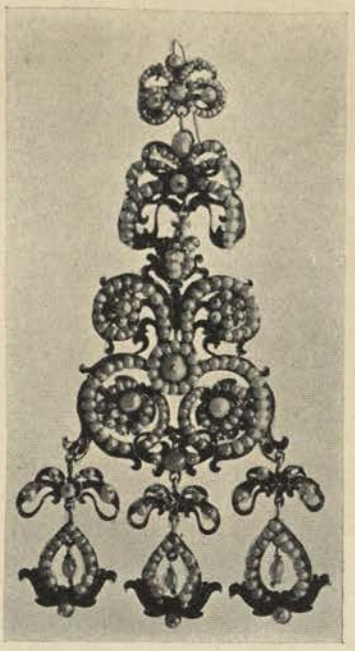


256 FILIGREE PENDANT OF ROSARY FROM SARDINIA



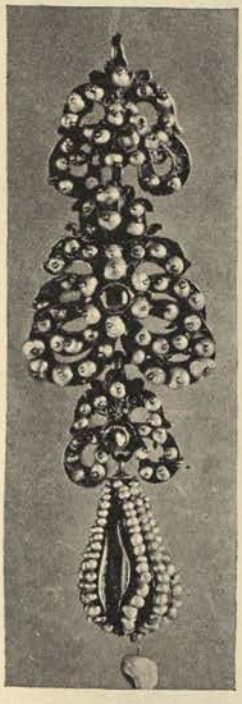
257 PENDANT FROM CALTAGIRONE, SICILY

258 PEARL PENDANT FROM SICILY

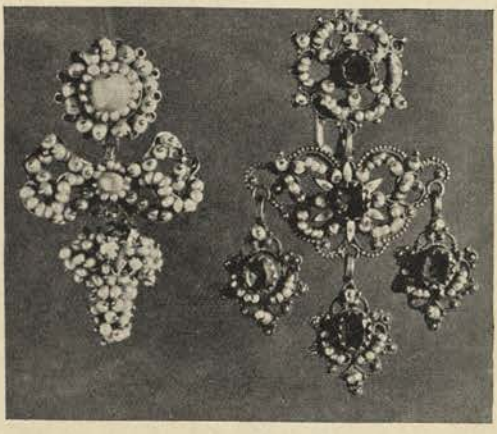


259 PEARL EARRING FROM SOUTH ITALY

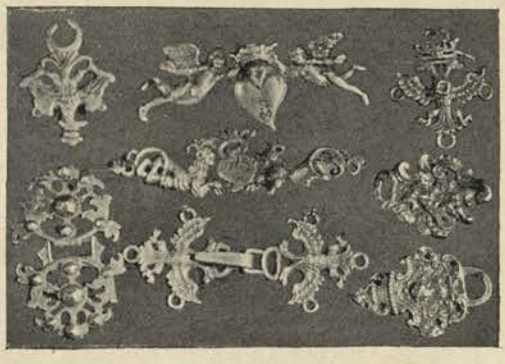
260 PENDANT CRUCIFIX FROM CENTRAL ITALY



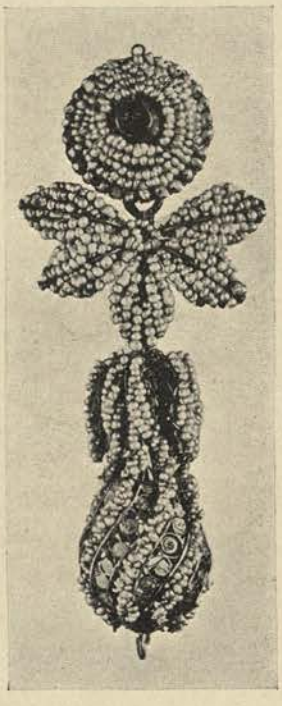
261 PEARL EARRING FROM SICILY



262 PEARL EARRINGS FROM NAPLES AND CALTAGIRONE



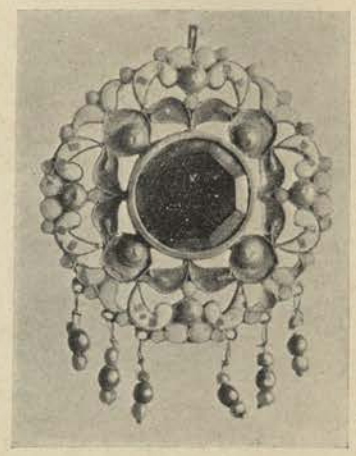
263 SILVER MANTLE-CLASPS



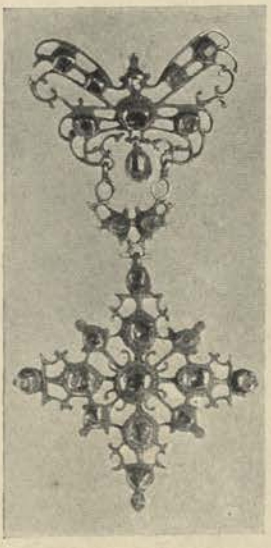
264 PEARL EARRING FROM GAETA, CAMPANIA

265 FILIGREE PENDANT FROM SIRACUSA, SICILY

266 PEARL EARRING FROM NAPLES, CAMPANIA



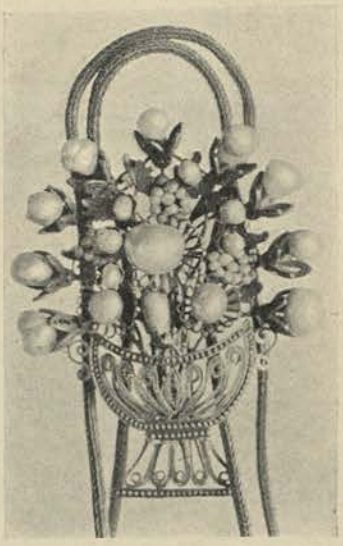
267 PENDANT FROM TUSCANY



268 PENDANT FROM CALABRIA

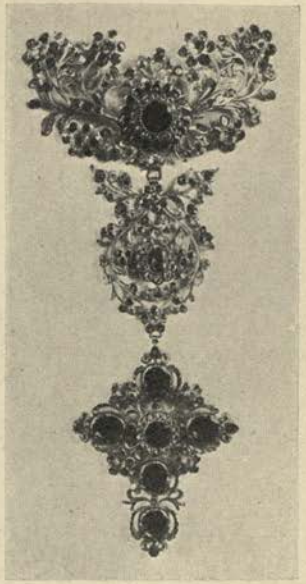
269 SILVER-GILT AMULET FROM SOUTH ITALY

270 EARRING FROM VENICE

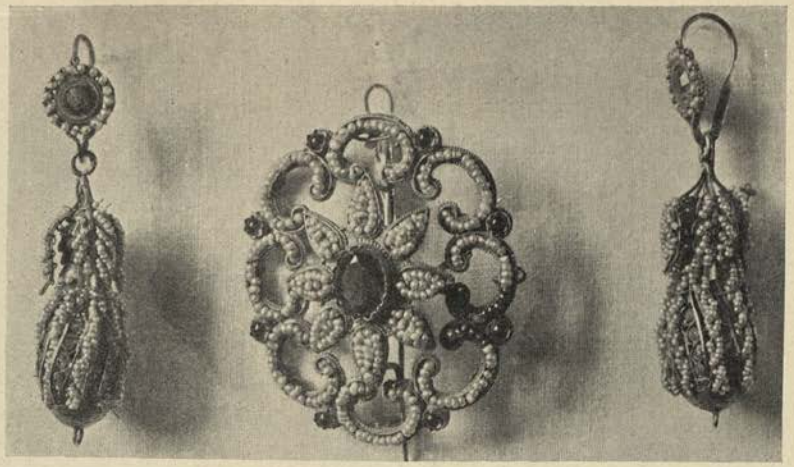


271 PENDANT FROM SOUTH ITALY

(The property of Signor Bulgari)

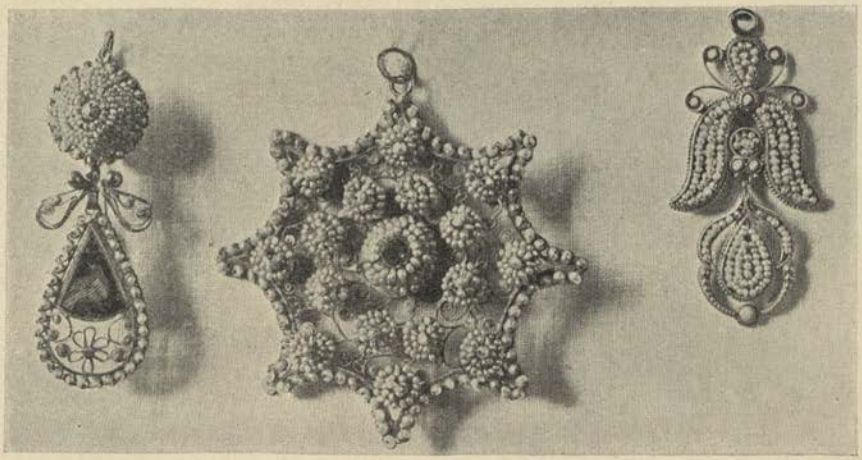


272 PENDANT FROM SOUTH ITALY

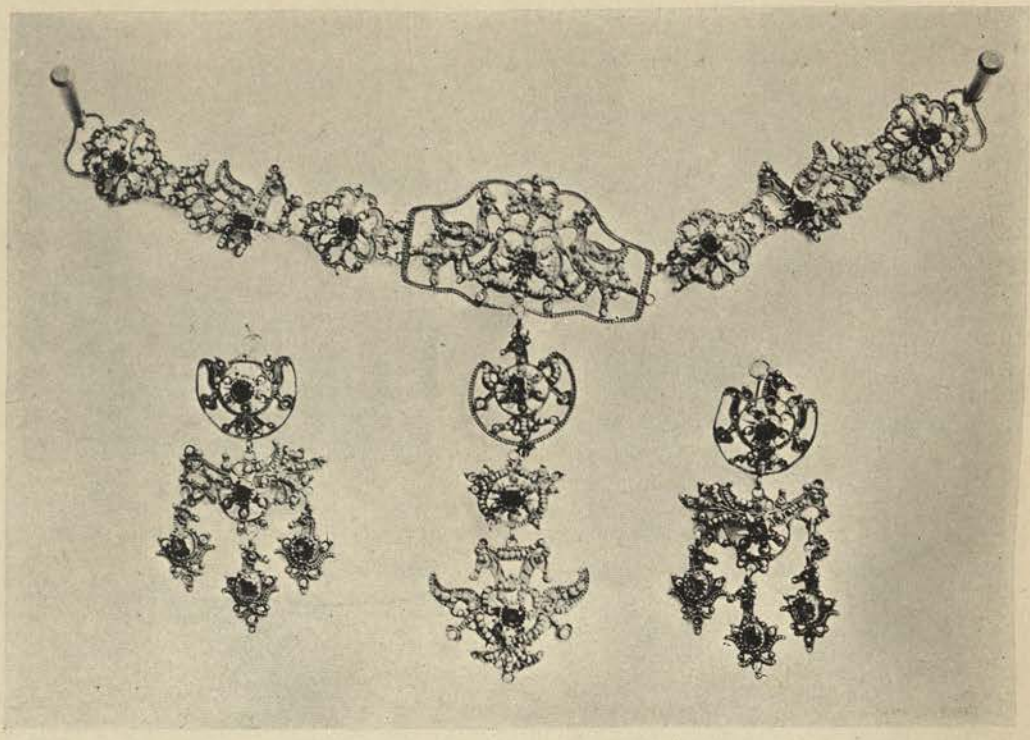


273 GOLD AND PEARL JEWELLERY FROM SOUTH ITALY

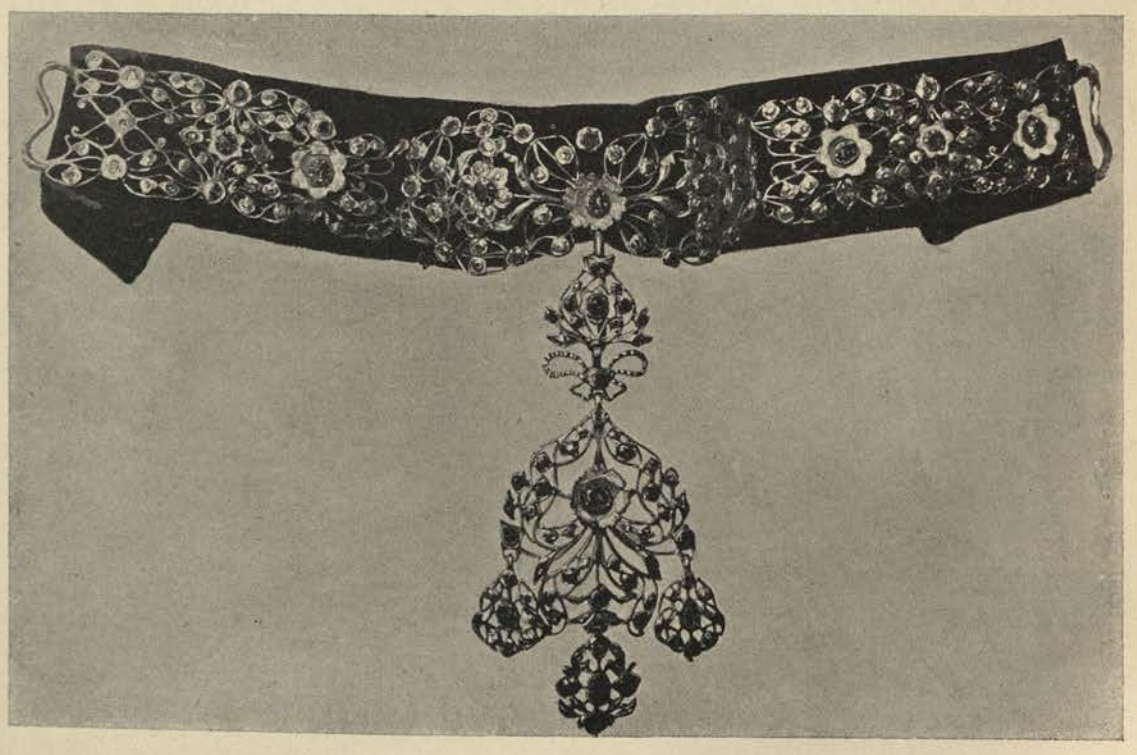
275 PENDANT FROM TUSCANY



274 GOLD, PEARL AND ENAMEL JEWELLERY FROM MARCHES



276 SILVER-GILT PARURE FROM CALTAGIRONE, SICILY
(*The property of Princess Trabia*)



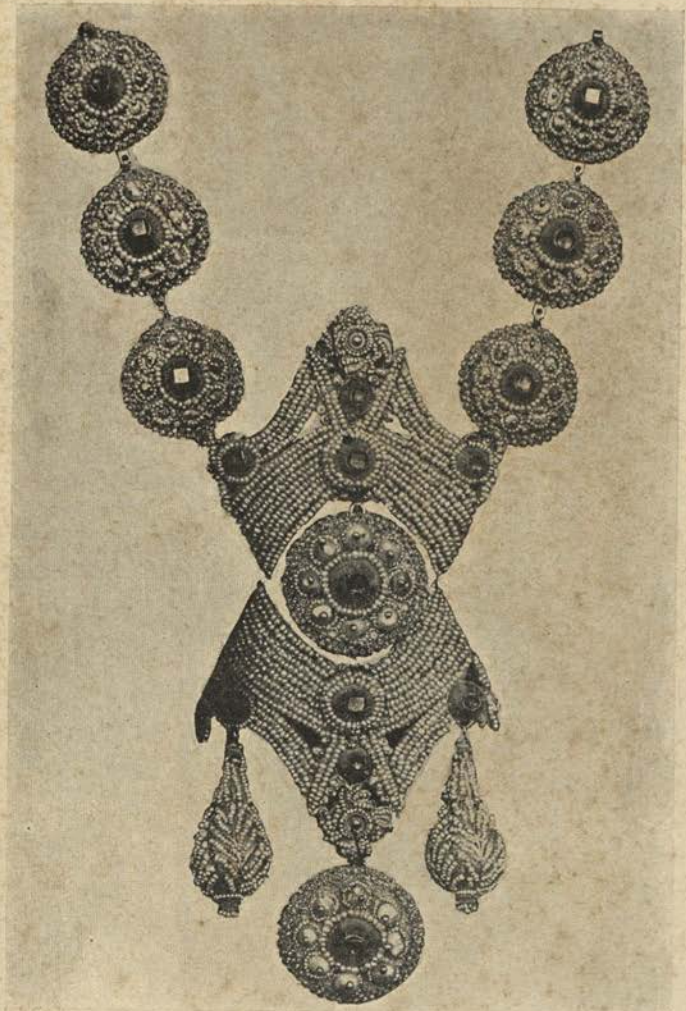
277 FILIGREE NECKLACE AND PENDANT FROM CALTAGIRONE, SICILY

Photos Ing. Bronzini

277A TO 277C JEWELLERY FROM SARDINIA

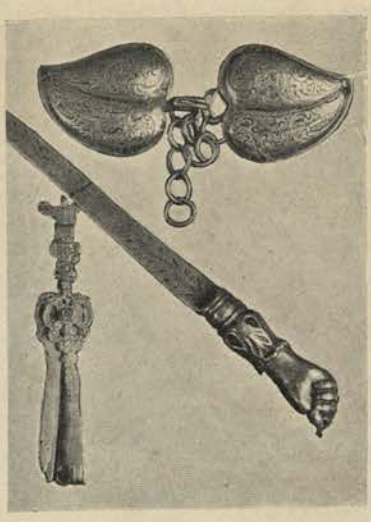
(From the Collection of Signora Pia Lovisato.)

278 JEWELLERY FROM SARDINIA
(The property of Contessa Sanginet de Teulade)



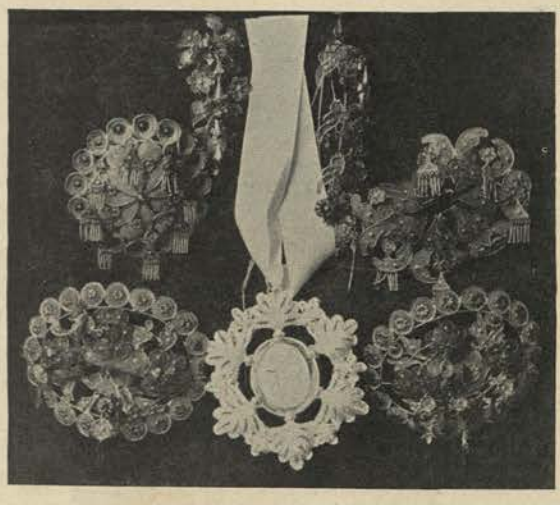
279 GOLD AND PEARL PENDANT FROM GAETA, CAMPANIA

280 SILVER TOOTH-PICKS FROM SARDINIA

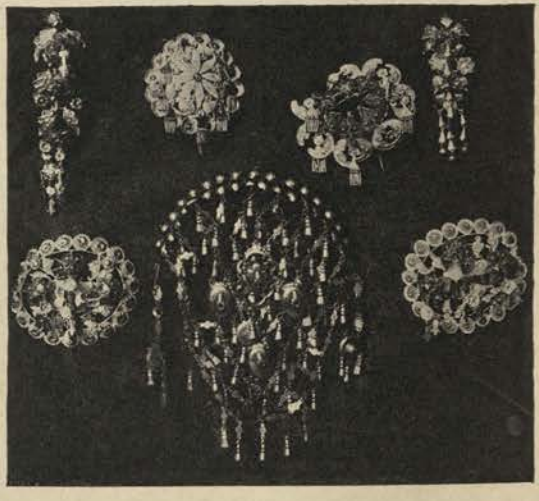


281 SILVER TOOTH-PICK, HAIR ORNAMENT AND MANTLE-CLASP FROM SARDINIA

282 SILVER TOOTH-PICKS FROM SARDINIA



283 SILVER HEAD-ORNAMENTS FROM VERCELLI
(Photo Roccavilla)

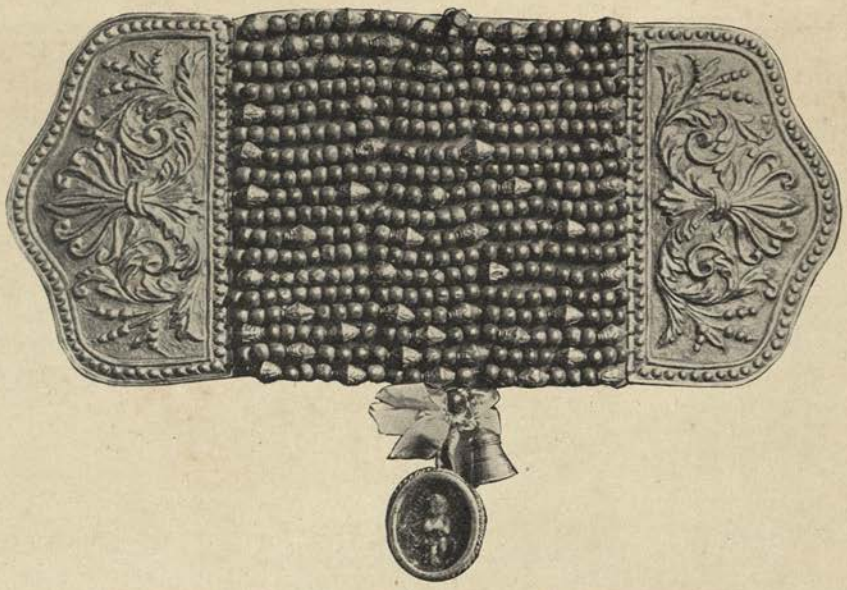


284 SILVER HEAD-ORNAMENTS FROM BIELLA
(Photo Roccavilla)

285 SILVER BUTTONS FROM SARDINIA

286 AND 287 SILVER GIRDLE AND CLASP FROM PIANO DEI GRECI, SICILY

288 AND 289 SILVER GIRDLE AND CLASP FROM SICILY
(*The property of Senatore Chiaramonte Bordonaro*)

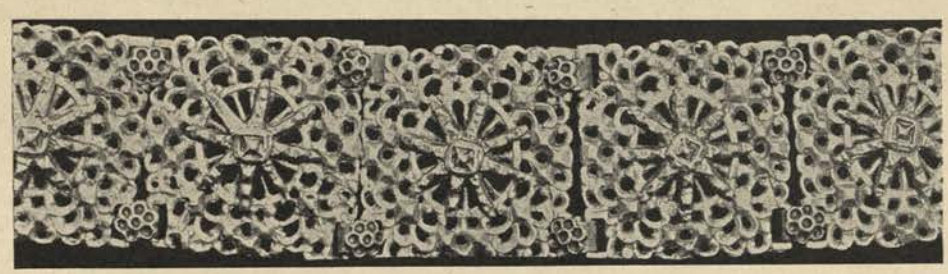


290 SILVER AND CORAL ORNAMENT USED AT CHRISTENINGS
FROM PIANO DEI GRECI, SICILY

291 AND 292 SILVER-GILT GIRDLE AND CLASP FROM PIANO DEI GRECI, SICILY

Photo Churchill

293 AND 294 SILVER GIRDLE AND CLASP FROM PALERMO, SICILY (1703)
(*The property of Senatore Andrea Guerneri*)

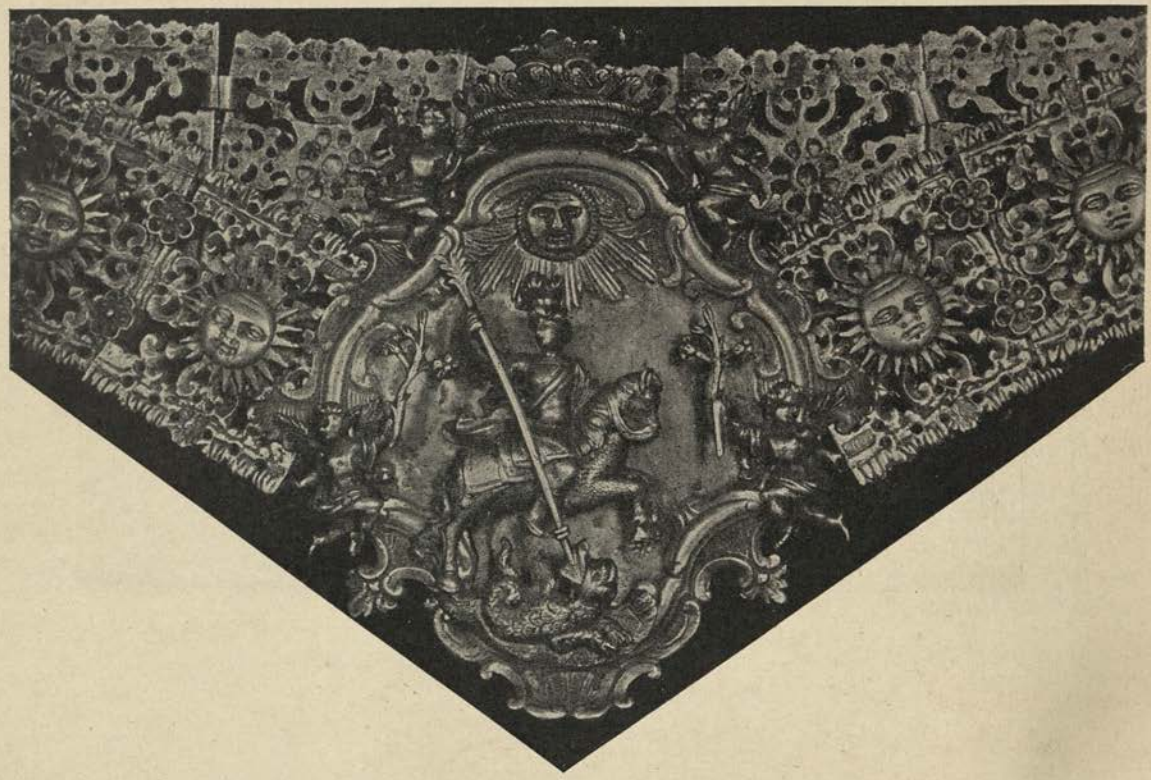


295 AND 296 SILVER GIRDLE AND CLASP FROM PIANO DEI GRECI, SICILY (1680)

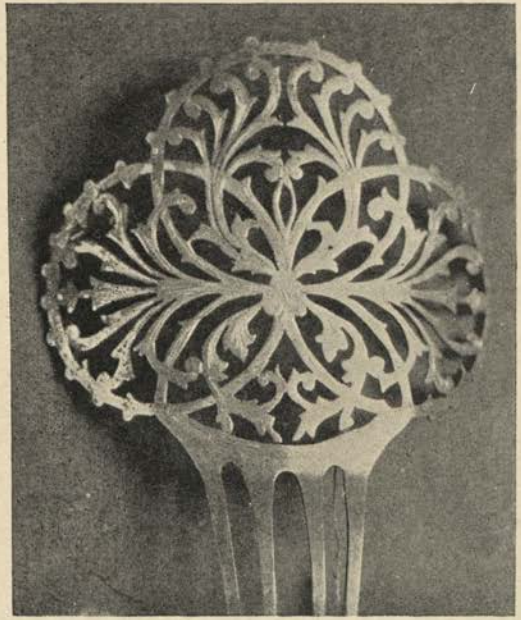
297 SILVER-GILT GIRDLE-CLASP

298 GIRDLE-CLASP FROM PIANO DEI GRECI, SICILY

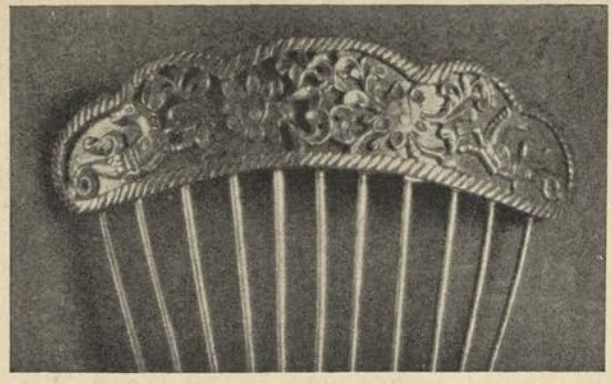
299 SILVER-GILT GIRDLE-CLASP FROM PALERMO, SICILY



300 SILVER GIRDLE FROM PALERMO, SICILY (1710)
(*The property of Mrs. Euphrosyne Whitaker*)

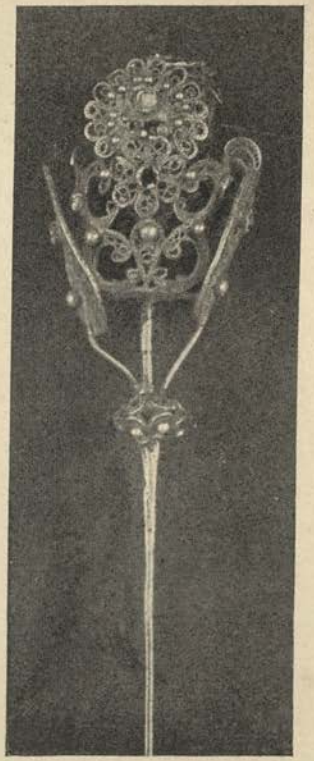


301 SILVER HAIR-COMB FROM SOUTH ITALY

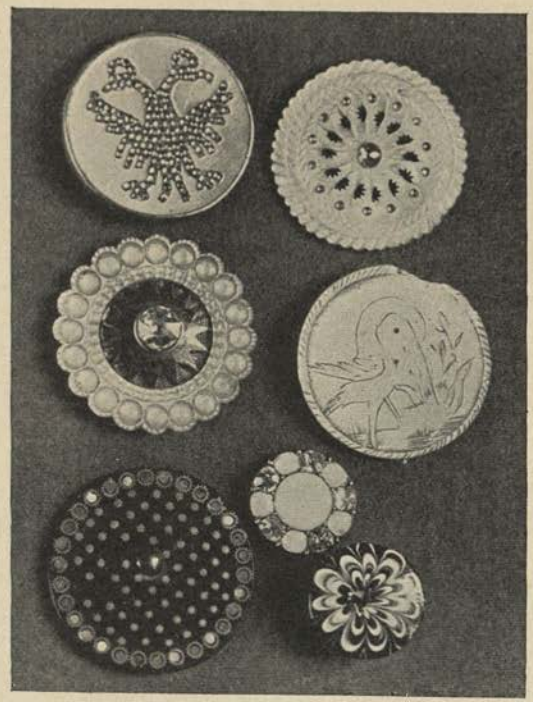


302 SILVER HAIR-COMB FROM CATANIA SICILY

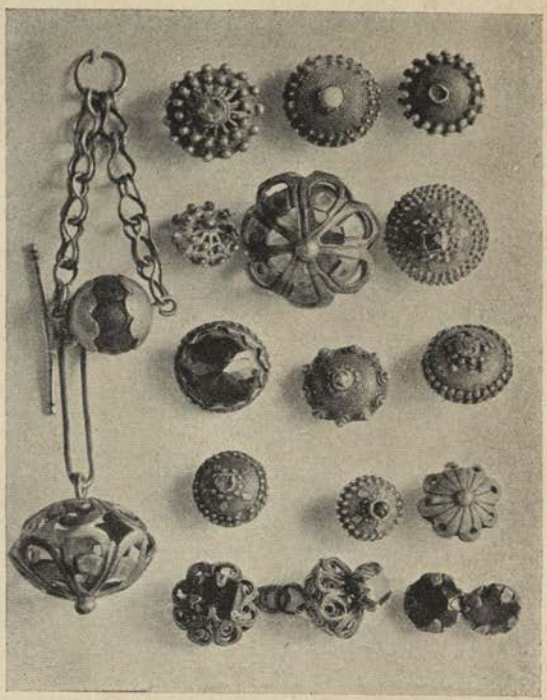
303 SILVER HAIR-COMBS FROM NAPLES, CAMPANIA



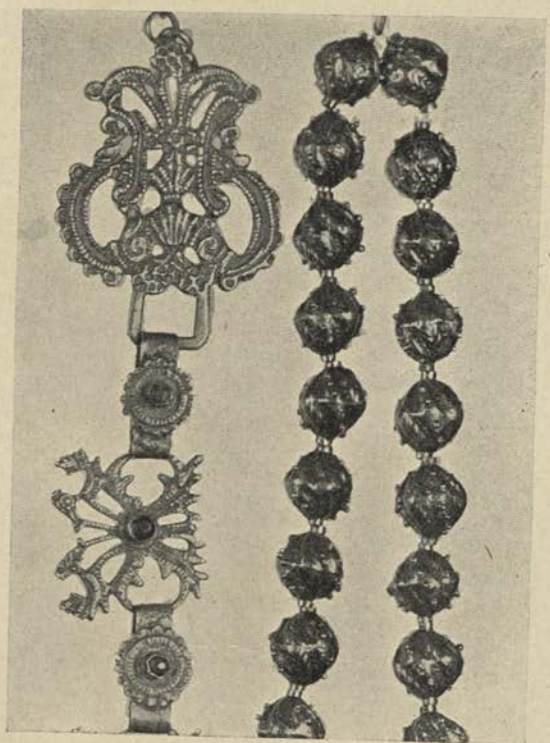
304 SILVER HAIR-ORNAMENT FROM SARDINIA



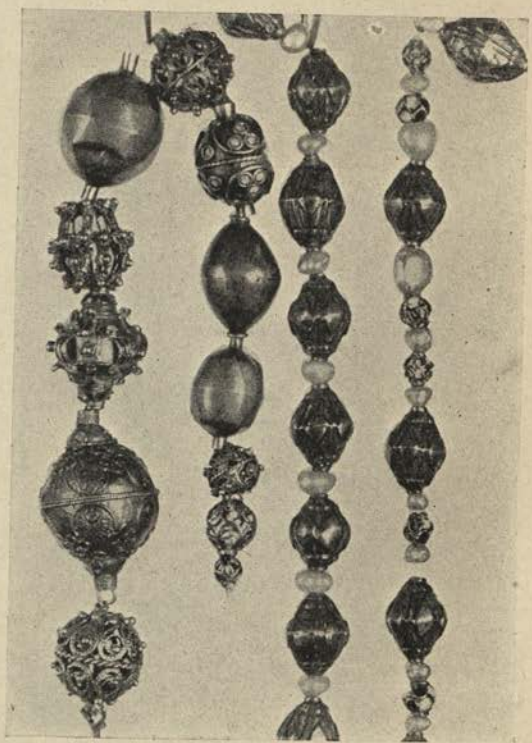
305 BUTTONS FROM VENICE AND SOUTH ITALY



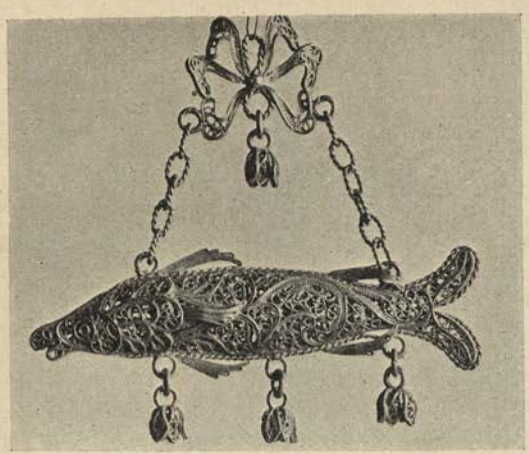
306 SILVER AND JEWELLED BUTTONS FROM SARDINIA



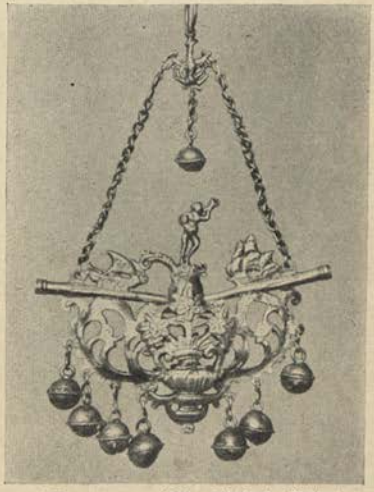
307 SILVER CHAIN FROM SARDINIA, AND NECKLACE FROM ABRUZZO



308 GOLD BEADS FROM SOUTH ITALY



(The property of Mrs. Malcolm Holme)



(The property of Mrs. Malcolm Holme)

309 TO 314 RATTLES USED BY CHILDREN AS CHARMS AGAINST THE "EVIL EYE"

315 IVORY AMULET FROM SOUTH ITALY
(The property of Dr. T. Ashby)

316 SILVER CHARM AGAINST THE "EVIL EYE," WORN BY CHILDREN
(The property of Mrs. Malcolm Holme)

317 PENDANT CRUCIFIX FROM NAPLES, CAMPANIA

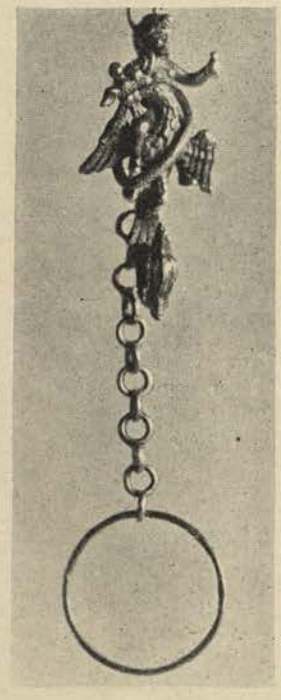
318 SILVER BELL WORN BY CHILDREN AS A CHARM AGAINST THUNDER, FROM NAPLES (XVIIITH CENTURY)

319 SILVER CHAIN FROM SARDINIA

320 SILVER BELL WORN BY CHILDREN AS A CHARM AGAINST THUNDER, FROM NAPLES

321 TO 323 SILVER HEADS OF KNITTING-NEEDLES, FROM NAPLES, CAMPANIA

324 SILVER HEAD OF KNITTING-NEEDLE, FROM NAPLES, CAMPANIA

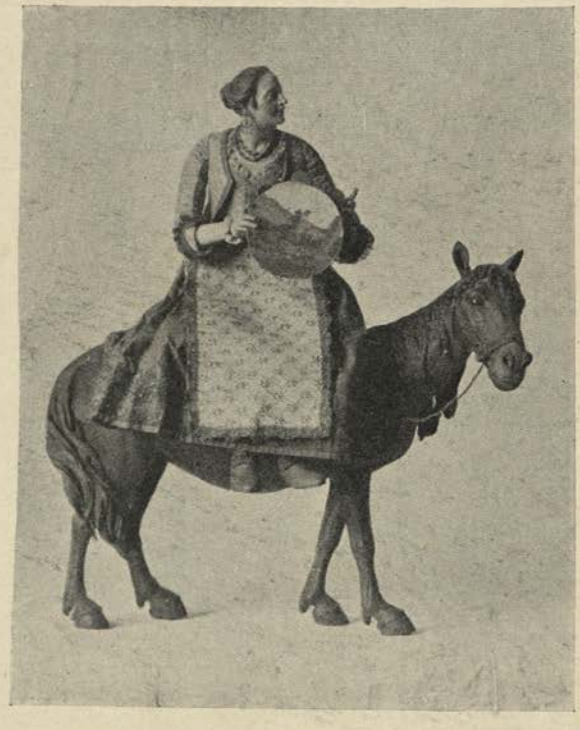


325 SILVER PENDANT USED TO HOLD THE THREAD WHILST KNITTING, FROM ABRUZZO (XVIIITH CENTURY)

326 SILVER HEAD OF KNITTING-NEEDLE, FROM NAPLES, CAMPANIA

327 NECESSAIRE OF ENGRAVED AND GILDED BONE, FROM SICILY

328 AND 329 PRESEPE" DOLLS FROM NAPLES, CAMPANIA (XVIIITH CENTURY)
(From the Collection of Signor Enrico Caruso, M.V.O.)

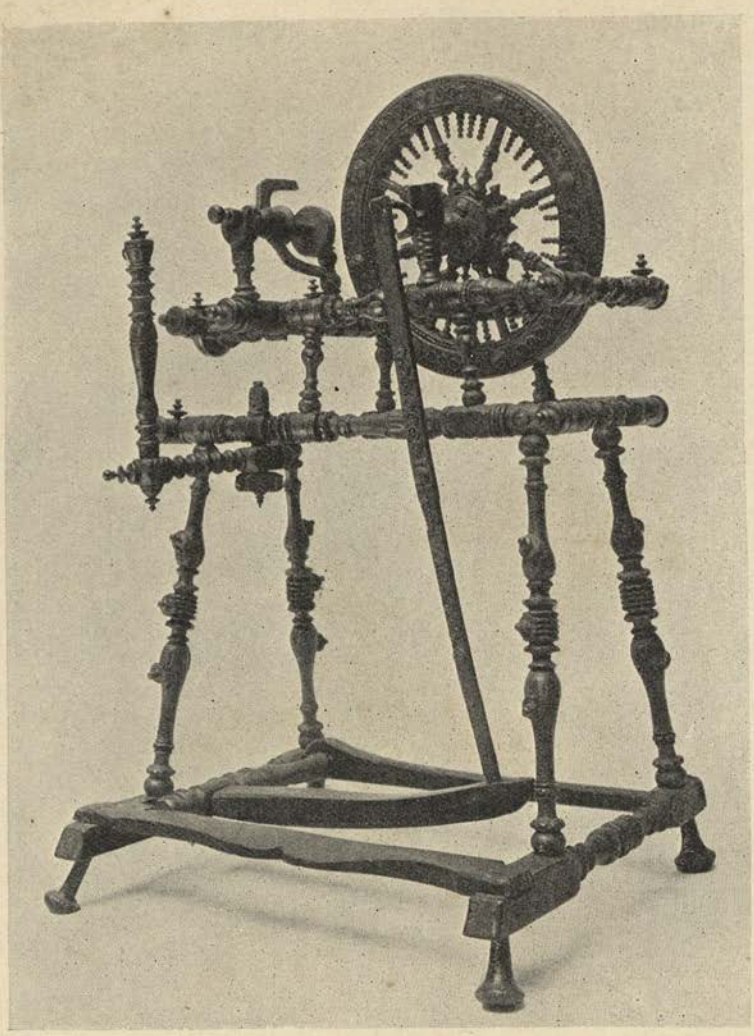


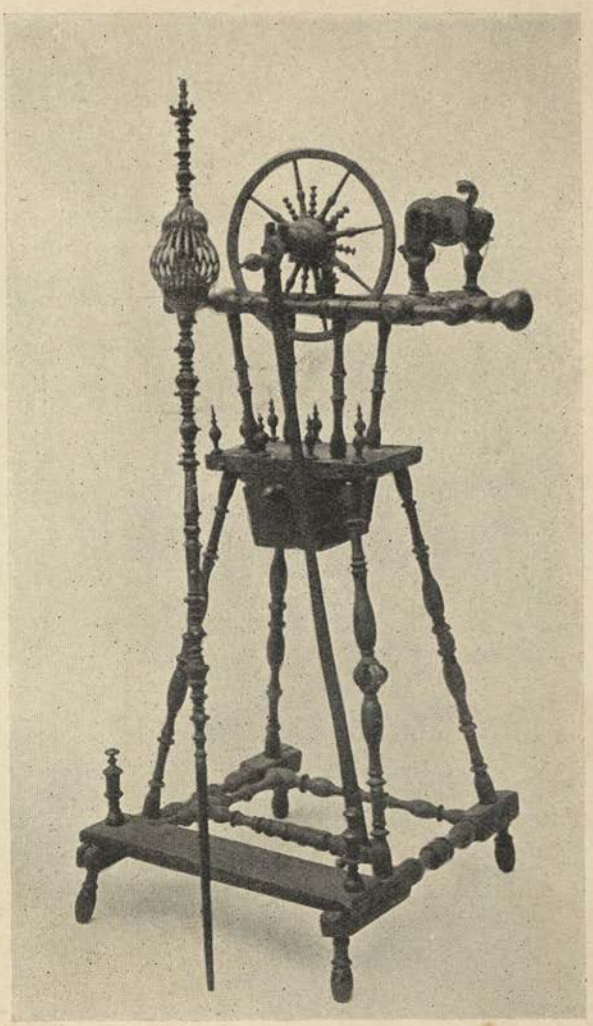
330 TO 332 "PRESEPE" DOLLS FROM NAPLES, CAMPANIA (XVIIITH CENTURY)
(From the Collection of Signor Enrico Caruso, M.V.O.)

333 AND 334 'PRESEPE" DOLLS FROM NAPLES, CAMPANIA (XVIIITH CENTURY)

(From the Collection of Signor Enrico Caruso, M.V.O.)

335 TO 338 "PRESEPE" DOLLS FROM NAPLES, CAMPANIA (XVIIITH CENTURY)
(From the Collection of Signor Enrico Caruso, M.V.O.)





339 AND 340 CARVED SPINNING-WHEELS FROM LOMBARDY

(From the Bagatti Valsecchi Collection, Milan)

341 CARVED MILKING-STOOLS FROM CREMONA, LOMBARDY

342 CARVED SEAT OF MILKING-STOOL FROM CREMONA, LOMBARDY

344 CARVED CHAIR FROM LOMBARDY
(From the Bagatti Valsecchi Collection, Milan)

343 CARVED SEAT OF MILKING-STOOL FROM CREMONA, LOMBARDY

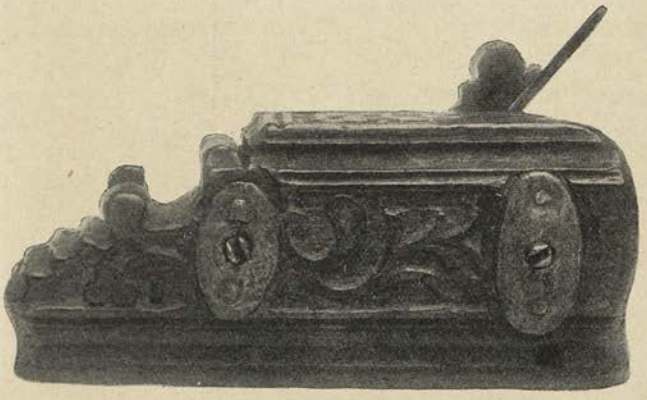
Photo Ist. Ital. Arti Grafiche, Bergamo

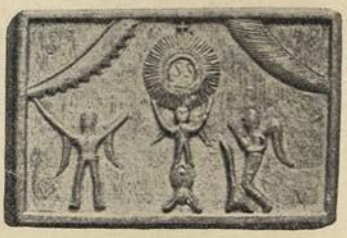
345 CARVED WEDDING-COFFER FROM SARDINIA

346 TO 349 CARVED BOXES FROM ABRUZZO
Photos Ist. Ital. Arti Grafiche, Bergamo

350 CARVED BUTTER-MOULD FROM PIEDMONT

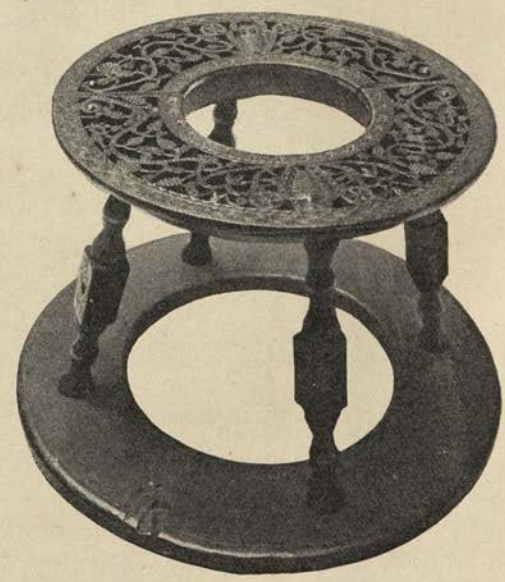
351 AND 352 CARVED BUTTER-MOULDS FROM PIEDMONT





353 CARVED BOX FROM ABRUZZO

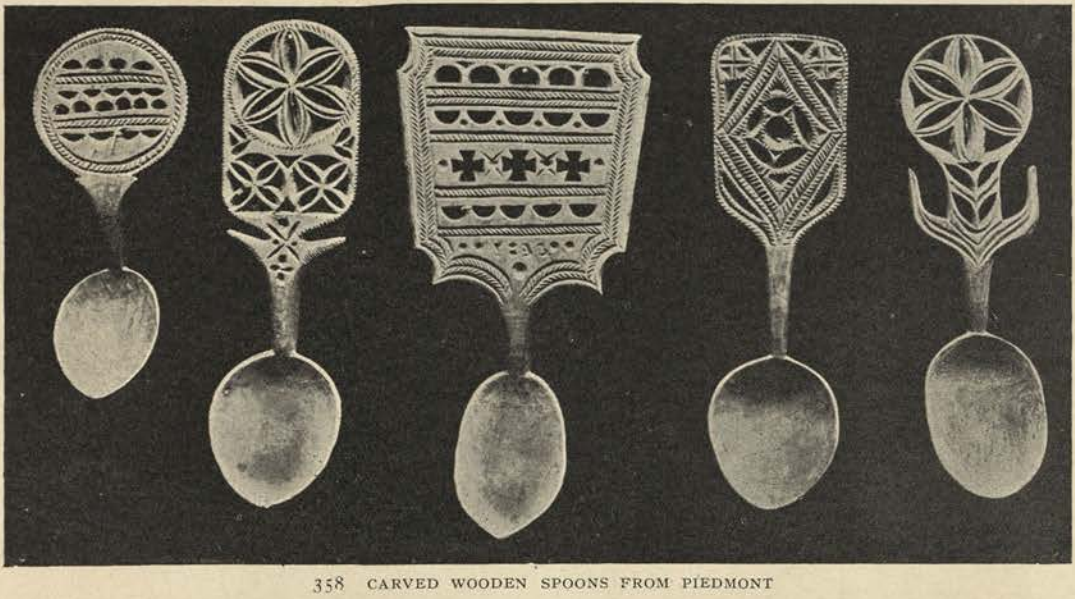
354 AND 355 CARVED PLANE AND INK-STAND FROM LOMBARDY



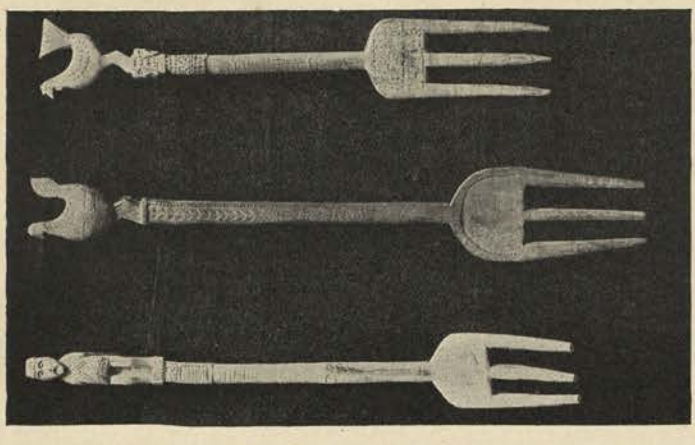
356 CARVED PEN FOR A CHILD, FROM LOMBARDY

(From the Bagatti Valsecchi Collection, Milan)

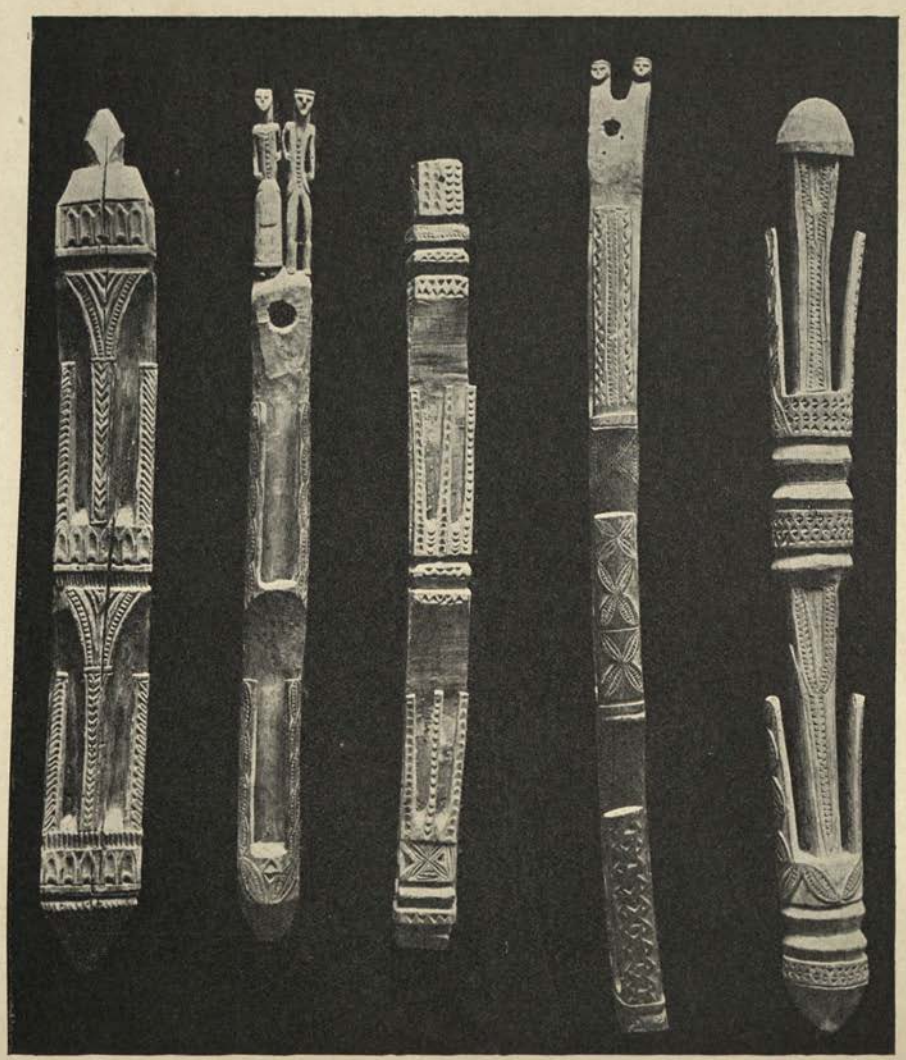
357 CARVED WOODEN SPOONS FROM SICILY



358 CARVED WOODEN SPOONS FROM PIEDMONT



359 CARVED WOODEN FORKS FROM BASILICATA
Photos Ist. Ital. Arti Grafiche, Bergamo

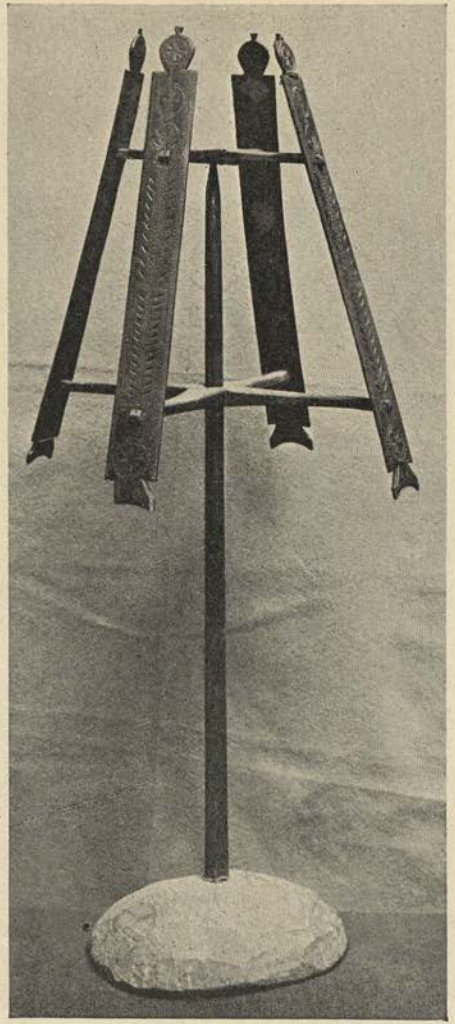


360 CARVED SUPPORTS FOR TABLE-GLASS, FROM SIRACUSA, SICILY

361 SHEPHERDS' CARVED STAVES FROM SOUTH ITALY

Photos Ist. Ital. Arti Grafiche, Bergamo

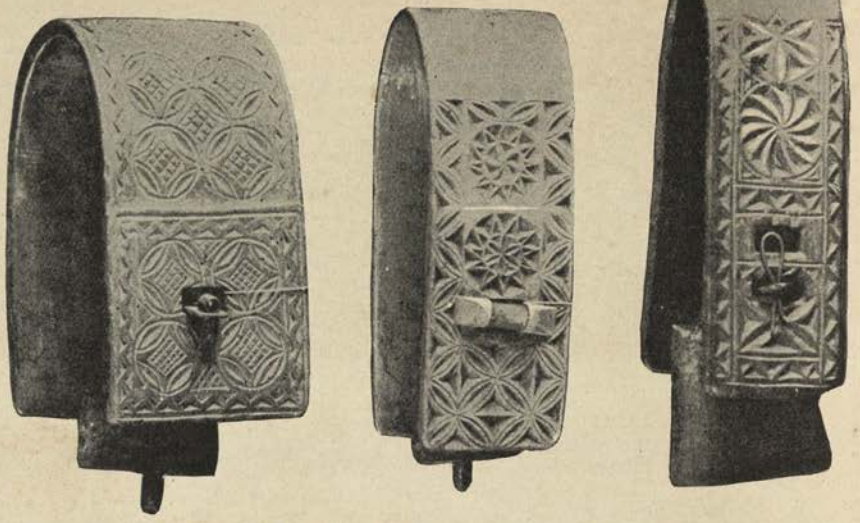
362 CARVED DISTAFFS FROM ABRUZZO
Photo Ist. Ital. Arti Grafiche, Bergamo



364 CARVED WOOL-WINDER FROM SICILY
Photo Ist. Ital. Arti Grafiche, Bergamo

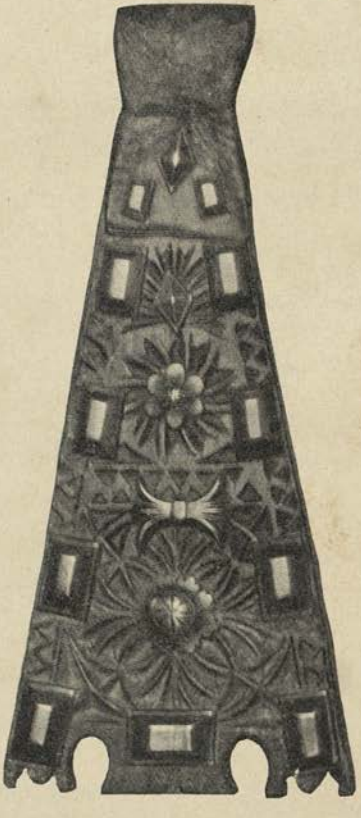
363 CARVED DISTAFFS FROM CALABRIA
Photo Ist. Ital. Arti Grafiche, Bergamo

365 CARVED YOKE FROM SICILY



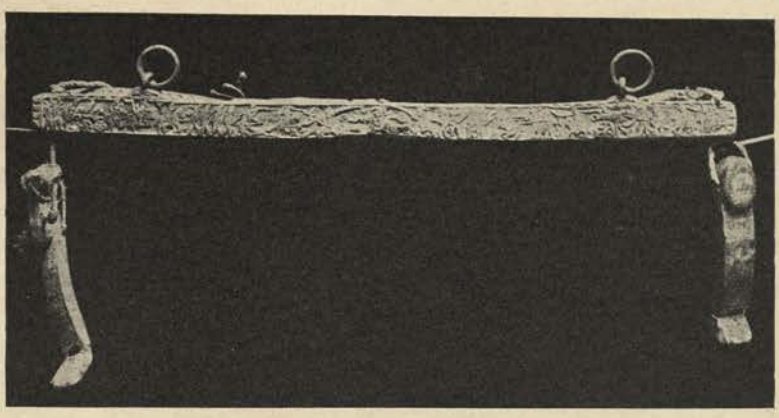
366 TO 368 CARVED GOAT-YOKES FROM PIEDMONT
Photos 1st. Ital. Arti Grafiche, Bergamo

369 CARVED COW-YOKE FROM SICILY
(From the Pitrè Collection, Palermo)

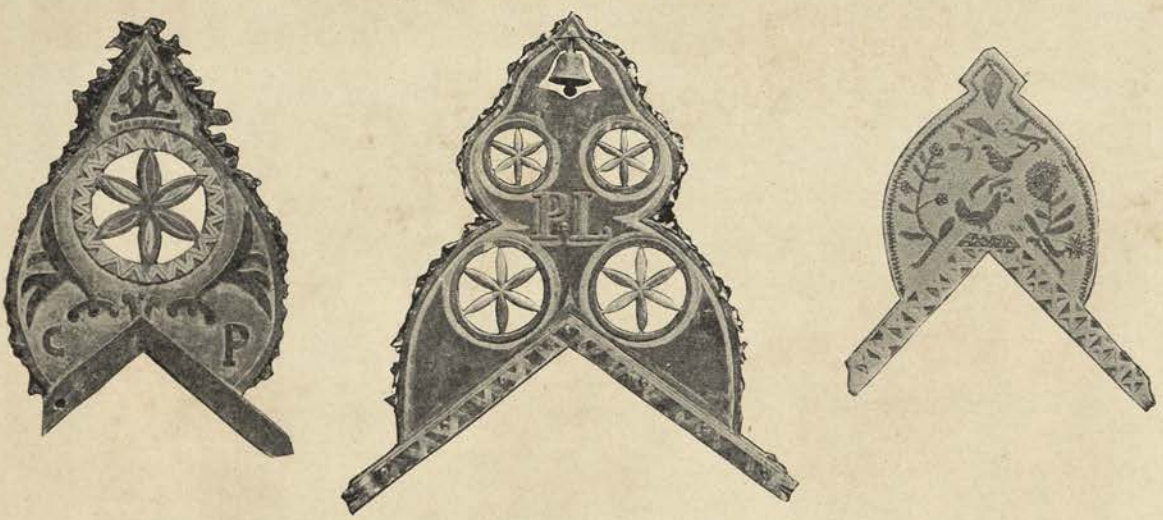


370 WOODEN COW-YOKE, WITH POKER-WORK AND BRASS MOUNTS, FROM PARMA
(From the Leader Williams Collection, Palermo)

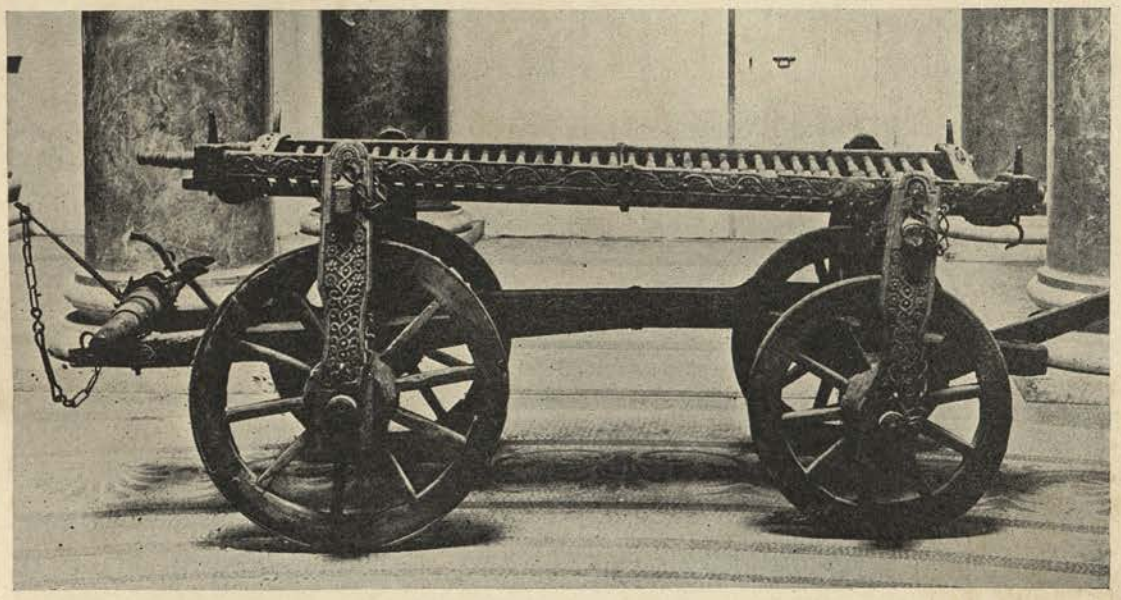
371 CARVED COW-YOKE FROM SICILY
(From the Pitrè Collection, Palermo)



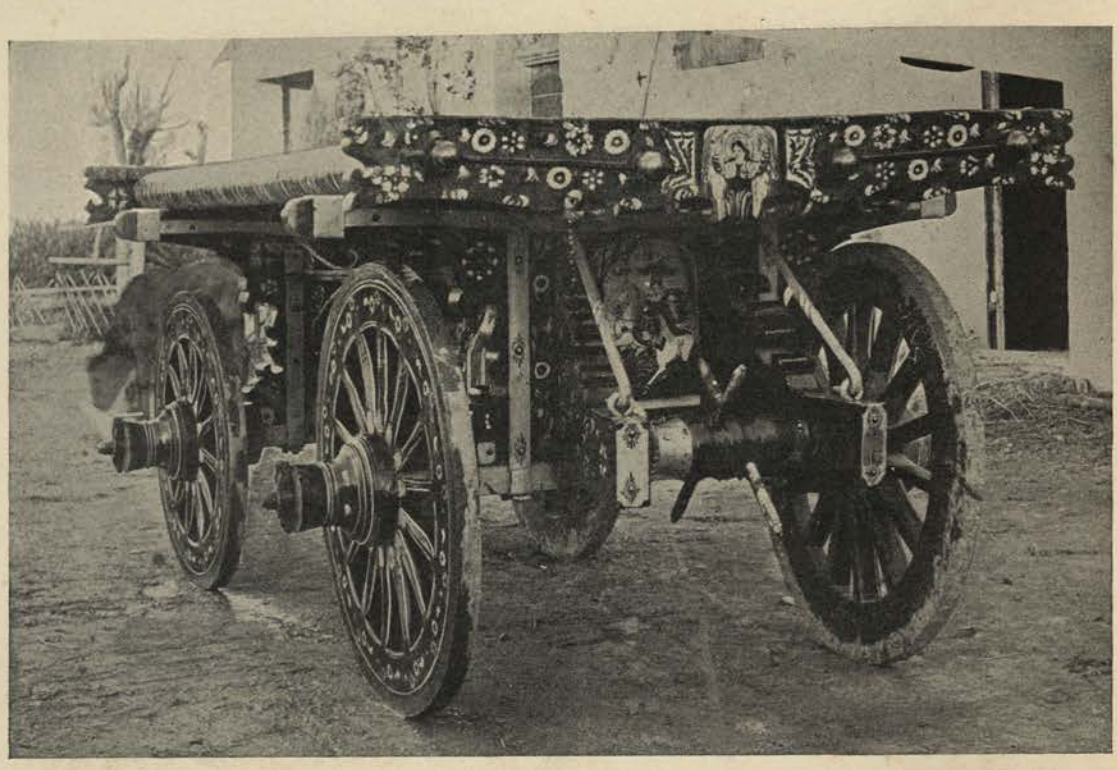
372 CARVED YOKE FROM ROMAGNA



373 TO 375 CARVED BULLOCK-YOKES FROM VERONA, VENETIA



376 CARVED WOODEN CART, USED FOR RELIGIOUS CEREMONIES, FROM PIEDMONT
Photos Ist. Ital. Arti Grafiche, Bergamo



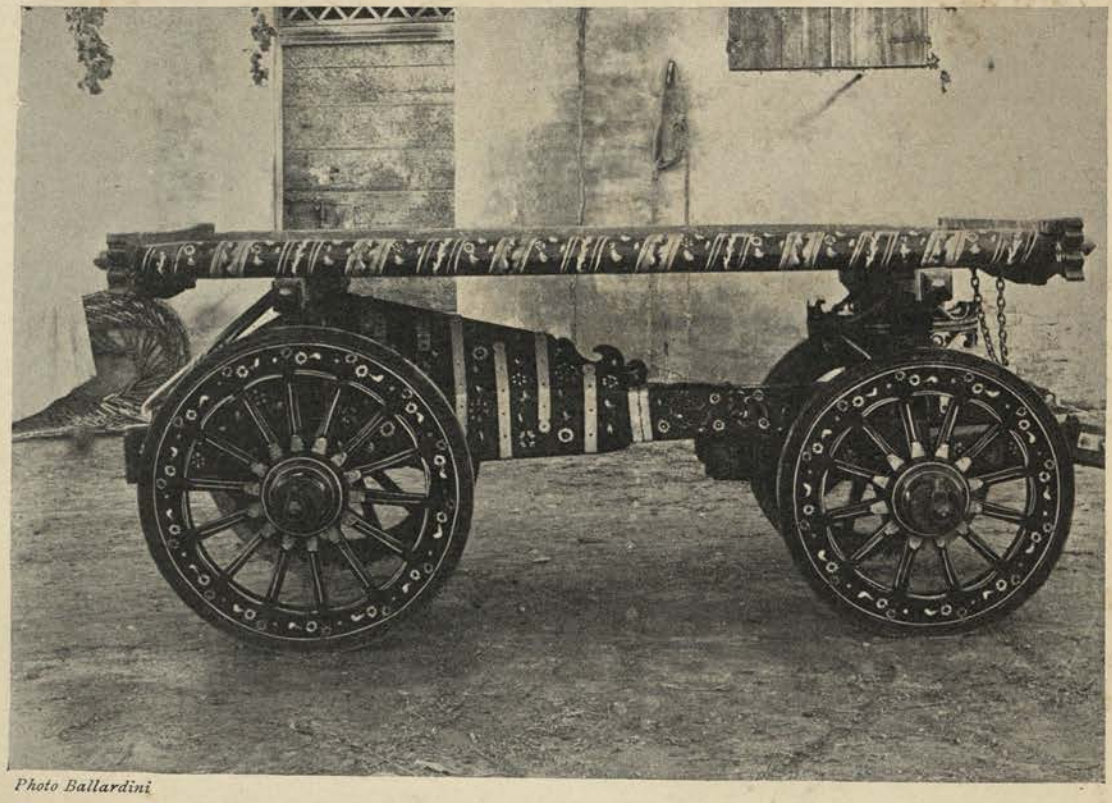
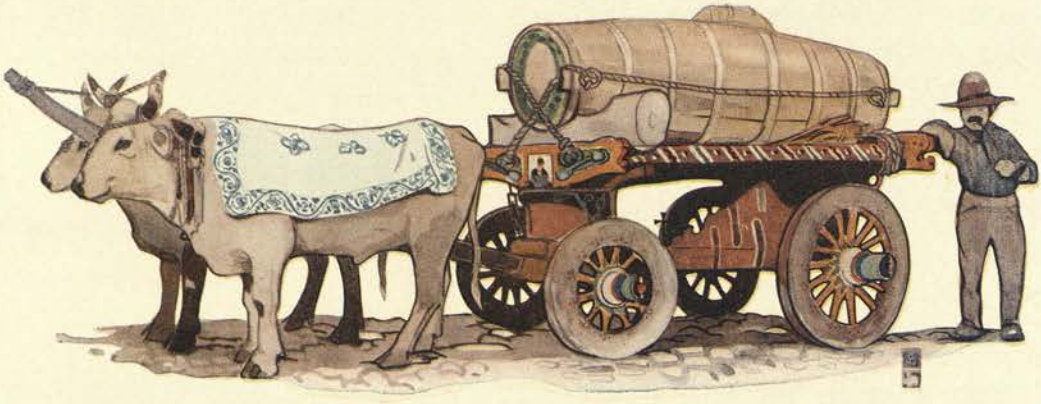


Photo Ballardini

377 AND 378 PAINTED BULLOCK-CARTS FROM ROMAGNA



378A PAINTED HORSE-CART FROM SICILY

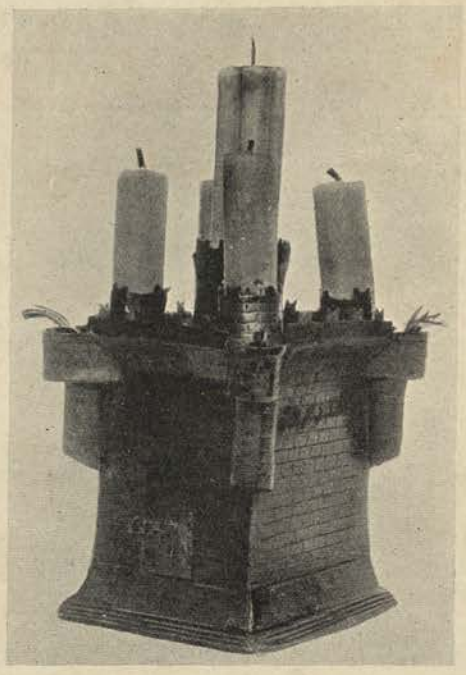
378B PAINTED BULLOCK-CART FROM ROMAGNA

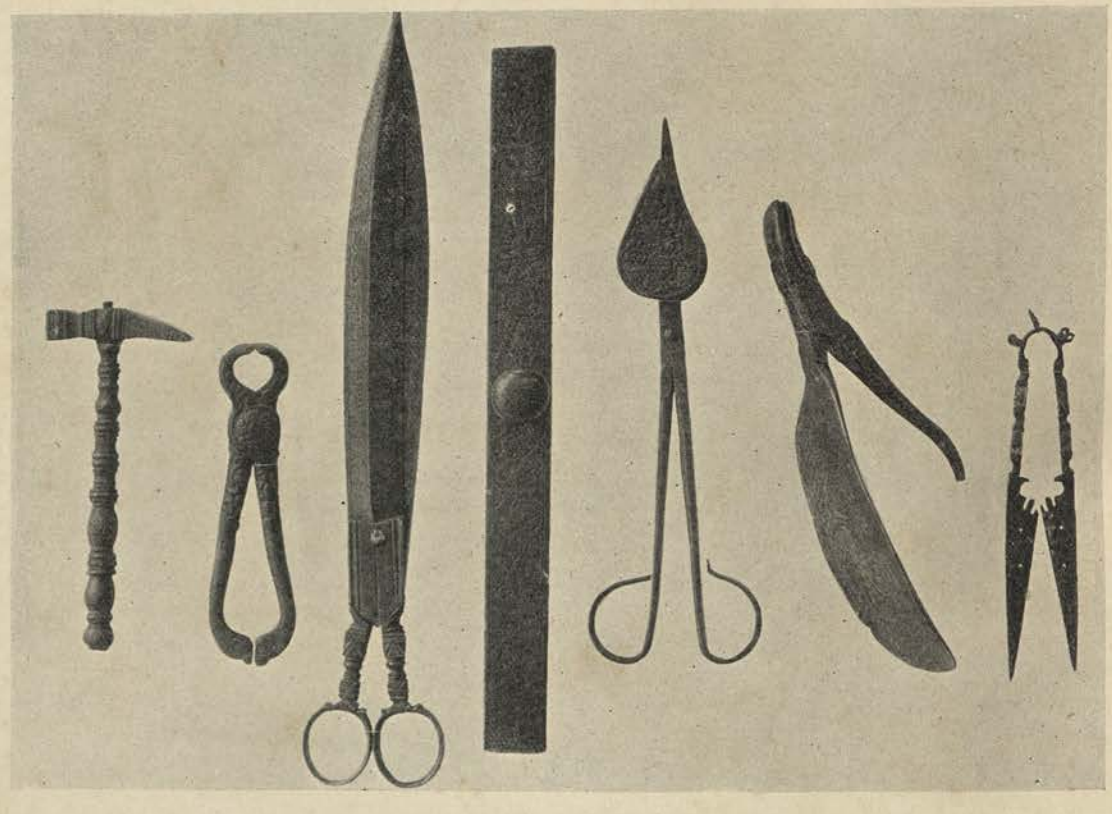
379 IRON JINGLE OF BULLOCK-YOKE, FROM ROMAGNA

381 AND 382 IRON ORNAMENTS OF BULLOCK-CARTS, FROM ROMAGNA

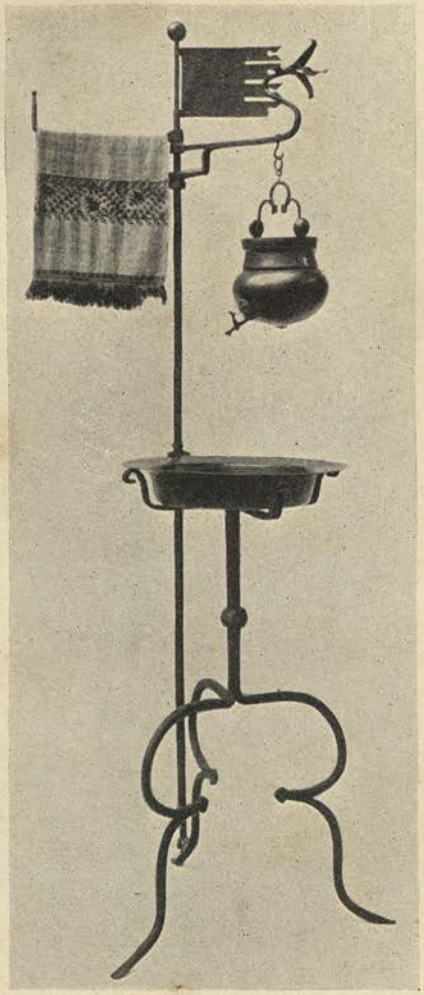
380 IRON JINGLE OF BULLOCK-YOKE, FROM ROMAGNA

Photos Ballardini

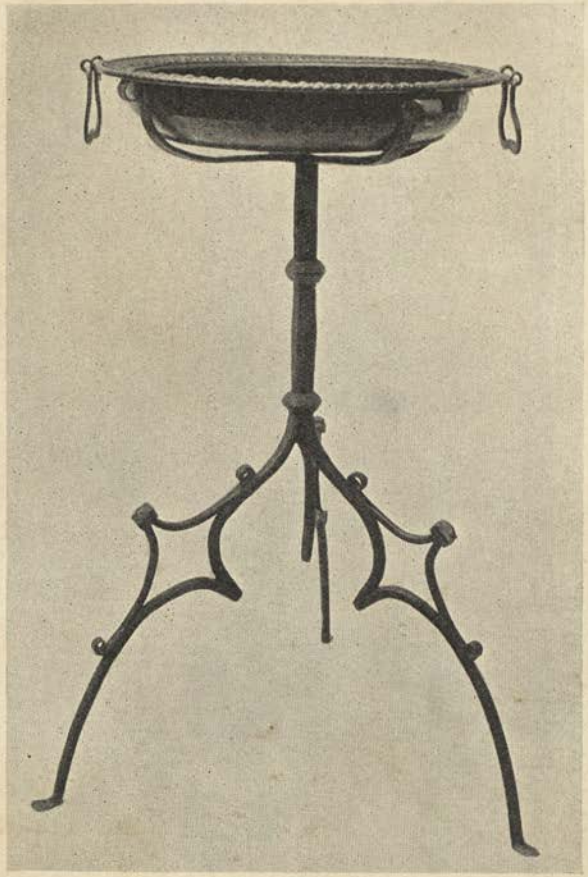




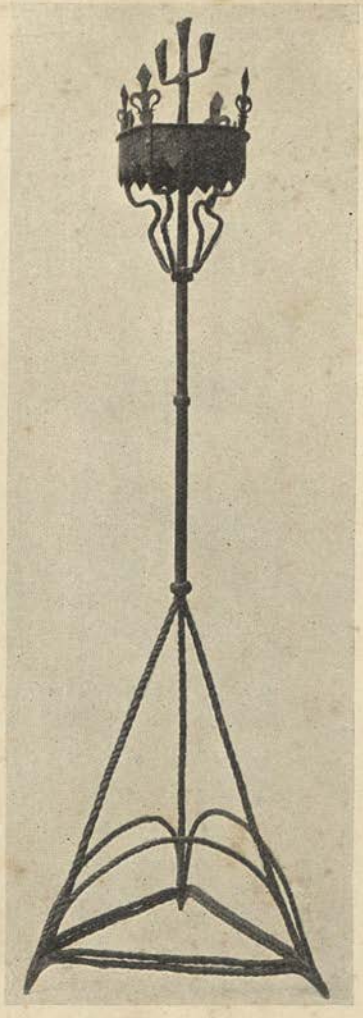
383 TO 386 WROUGHT-IRON CANDLESTICK, FIRE-DOGS AND TOOLS FROM LOMBARDY
(From the Bagatti Valsecchi Collection, Milan)



387 WROUGHT-IRON HAND-BASIN
FROM LOMBARDY

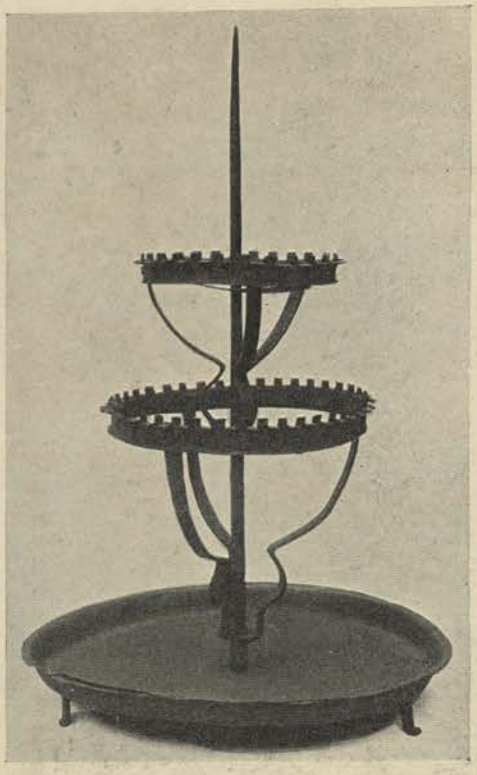


388 COPPER BRASIER ON WROUGHT-IRON STAND
FROM LOMBARDY

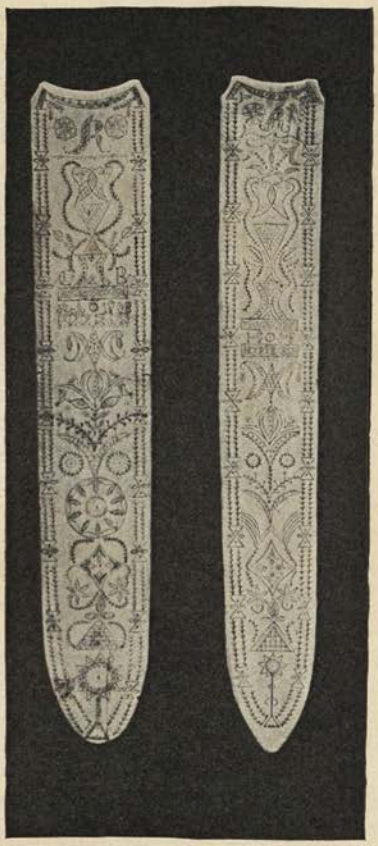


389 WROUGHT-IRON CANDLESTICK
FROM LOMBARDY

(From the Bagatti Valsecchi Collection, Milan



390 TO 392 WROUGHT-IRON AND WOODEN CANDLESTICKS FROM LOMBARDY
(From the Bagatti Valsecchi Collection)

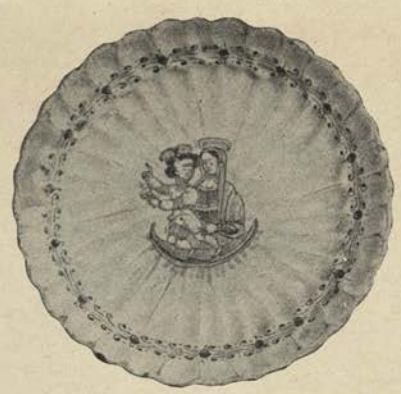


393 AND 394 CARVED SUPPORTS FOR CORSETS, FROM CALABRIA
Photo Ist. Ital. Arti. Grafiche, Bergamo

395 TO 397 CARVED HORN GOBLET AND DRINKING-FLASK, FROM SARDINIA
Photo Ist. Ital. Arti. Grafiche, Bergamo

398 TO 401 PAINTED POTTERY FROM MONTE VERGINE, NAPLES

Photos Ballardini



407 TO 415 PAINTED POTTERY

Photos Ballardini

416 AND 417 PAINTED POTTERY FROM FAENZA, EMILIA

FROM ROMAGNA

FROM ROMAGNA

FROM MARCHES

FROM MONTELUPO, TUSCANY

FROM MONTELUPO, TUSCANY

FROM MONTELUPO, TUSCANY

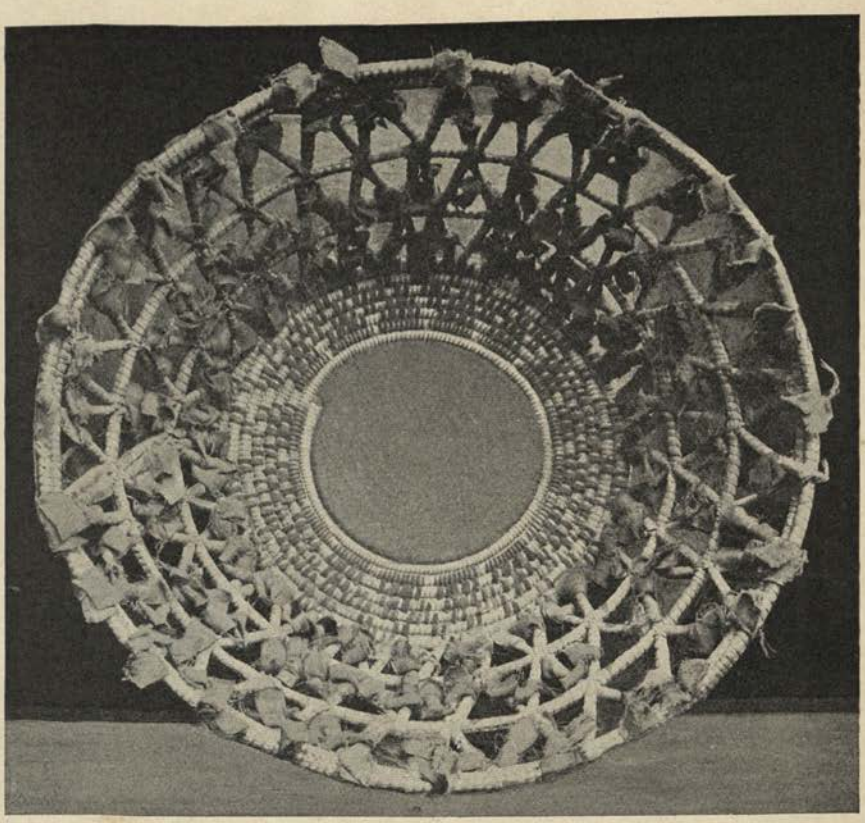
FROM ROMAGNA

FROM ROMAGNA

418 TO 426 PAINTED EARTHENWARE PLATES

(The property of Herr Daneu, Palermo)

427 TERRA-COTTA FIGURES FROM CALTAGIRONE, SICILY



428 BASKET MADE OF PALM LEAVES, FROM CASTELSARDO, SARDINIA
(*From the Industrie Femminile Collection*)

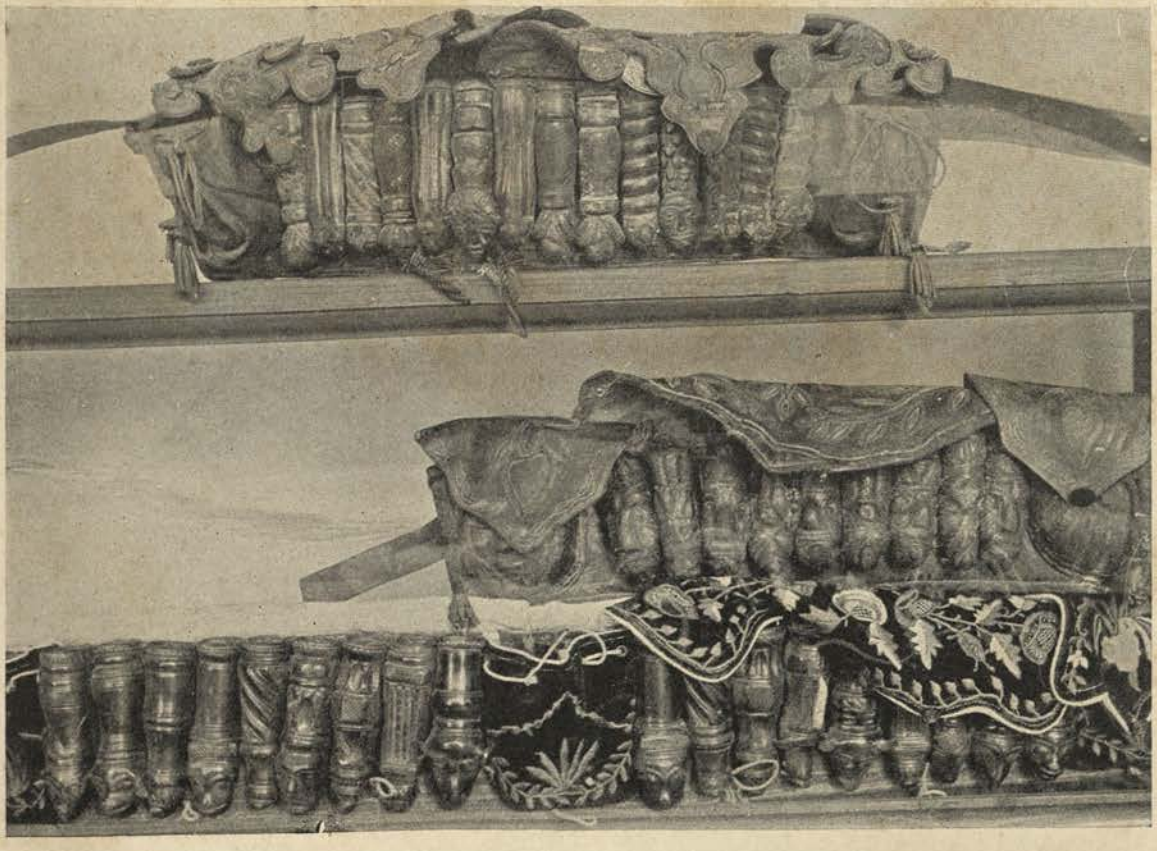
429 BASKETS MADE OF CHESTNUT BRANCHES, FROM BERGAMO, LOMBARDY
(*From the Industrie Femminile Collection*)

430 AND 431 BASKETS MADE OF CHESTNUT BRANCHES, FROM BERGAMO. LOMBARDY
(*From the Industrie Femminile Collection*)

432 TO 435 BASKETS MADE OF PALM LEAVES, FROM CASTELTURDO, SARDINIA
(From the Industrie Femminile Collection)

436 BASKETS MADE OF BULRUSHES, FROM PUGLIA
(From the Industrie Femminile Collection)

437 WOODEN PIPES, FROM ROME
(The property of Sgr. Pascarella)



438 BANDOLIERS FROM SICILY
From the Petrè Collection, Palermo)

439 TO 442 CUT PAPER DESIGNS FOR LACE AND EMBROIDERY (XVIIITH CENTURY)

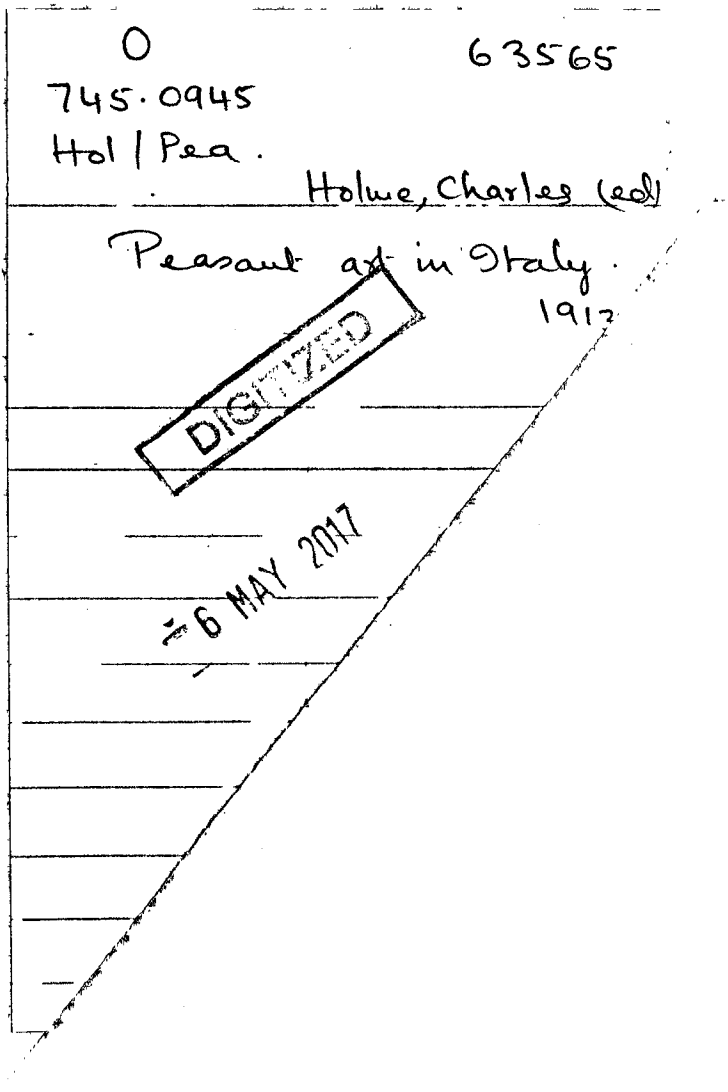
(The property of S. J. A. Churchill, Esq., M.V.O.)

443 CUT VELLUM DESIGN (XVIITH CENTURY)

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

444 TO 449 CUT PAPER DESIGNS FOR LACE AND EMBROIDERY (XVIIITH CENTURY)

00063565



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